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LITERATURE

The Two Paths: being Lectures on Art, and its Application to Decoration and Manufacture, delivered in 1858-9. By John Ruskin, M.A. (Smith, Elder & Co.)

This volume, arrogant, subtle, paradoxical, rhetorical, and illogical as its predecessors, consists of five Lectures, delivered at various places, by the Don Quixote of heretical Art.

The Lectures are on the following subjects: The Deteriorative Power of Conventional Art over Nations,—The Unity of Art,—Modern Manufacture and Design,—The Influence of Imagination in Architecture,—and The Work of Iron in Nature, Art, and Policy;—and were delivered at Bradford, South Kensington, Manchester, and London. We need scarcely say that they are eloquent, diffuse, intolerant, arrogant Art-sermons, dealing with everything, from pocket-handkerchiefs to park palings: praising Turner till the greatest enthusiast gets cloyed,—abusing Art-wonders abroad which the lecturer has never seen,—and eulogizing small side-alley marvels abroad which no one else has seen,—exulting over small specimens of his own timid, super-refined, amateur Art,—and artfully proving that what seem to be contradictions in his writings are quite the reverse. The name of the book, 'The Two Paths,' alludes, we must premise, in the author's usual semi-religious vein, to the two roads, one of which the young artist must decide upon,—i.e., that leading to the olive mountains and Ruskin-dom, and the other to the valley of the Salt Sea, or Trafalgar Square-dom, where the Forty lie in wait.

Every one must remember at a public dinner seeing some fat old gentleman with a frilled shirt and inflamed face, joining in a chorus, and smilingly believing that he is affecting the general swell of harmony, whereas his apoplectic croak is scarcely audible beyond the next champagne bottle. So it is with Mr. Ruskin, who, coming at a time when Art was assuming a more earnest and living form, seems really to be under the hallucination that it was he who produced the change which he only shared with thousands of others. Writing upon Turner's landscapes for a hundred years would never have made figure painting one whit better, more real, or more vigorous. What Art really owes to Mr. Ruskin is, the suggestion of building a gothic house window by window, and of selling the family spoons to do it,—teaching a handful of mechanics the drawing he is himself imperfect in,—foaming at the Renaissance,—and writing some eloquent books on the canons of Art.

One cannot have any respect for the justice and judgment of a legislator who can say of Constable, whose fame is now spreading fast through Europe, that "he is nothing more than an industrious and innocent amateur, blundering his way to a superficial expression of one or two popular aspects of common nature," with "instinct unparalleled for narrowness." If Mr. Ruskin said that Constable, though honest, vigorous, and dewy, took a restricted parochial view of English nature, and was conventional and dull in texture and treatment, we might have differed from him, and left him at peace; but when he rails in this wholesale, intolerant, foolish way, we see at once that here is a dogmatic nature rendered splenetic and arrogant by opposition and criticism. How much more is this so when the viewer of Art calls "detestable" the exquisite, fairy geometry of the Alhambra?—or when he brands Murillo,

the beatified and simple-hearted, as, "of all true painters, the narrowest, feeblest, and most superficial"! Will our readers believe us when we assure them that Mr. Ruskin has never seen the Alhambra, or any picture of Murillo worth ranking with his best works at Seville, where they light the old convent in which they hang with a glow as if the direct brightness of Heaven were on them, as on the Schekinah? Yet such is the fact. The arrogance of that Khan of Tartary who, having eaten his horse-flesh and drunk his mare's milk, used to order it to be proclaimed with a trumpet that now all the world might go to dinner, is modesty beside Mr. Ruskin's arrogance, of which he has not even the poor excuse of obscurity and want of success to justify. Let us pin up a few of these outbursts of intellectual pride and overbearing, and leave them for our reader's amusement. He says, for instance, that for critics to praise his language at the expense of his logic is absurd, because "till the last six or seven years" (this is an artful affectation of humility) his language was "loose, obscure, and more or less feeble,"—and still, we are kindly informed, none of his descriptions are worth four lines of Tennyson, and none of his half-pages, for concentration or the way of putting, a single sentence of Carlyle's; but here comes the balance of this momentary and cleverly-qualified humility, "I am an entirely safe guide in Art-judgment." Again, with intolerable self-assertion, "My readers may depend upon it that all blame which I express in this sweeping way is trustworthy." Yet the Infallible goes on in the next sentence to confess that he has had to *often* repent of insufficient praise of great men, though never of broad condemnation; that his works have many mistakes owing to their scattered range, but then they are never dangerous mistakes, and consist usually in pressing the truth too far,—in fact, they are rather virtues, being "honest, enthusiastic" mistakes, not blunt and dead mistakes,—mere "casual references to what has been quickly seen." Accidental irregularities in architecture, for instance, mistaken for "intentional irregularities,"—obscure passages in pictures misinterpreted, Wilkie's expressional draughtsmanship, to wit. If these errors speak even the flawlessness of the Infallible, we think to ourselves, why not more than he dare acknowledge? He grows, and therefore changes; perhaps soon he will be praising the Renaissance, and disproving the imaginary sensuality of Correggio,—allowing that there have been more than five English great painters, and finding some scrap of merit even in Murillo and Constable!

The fact is, Mr. Ruskin began teaching the world before he had fully taught himself,—talking of oil-painting and Raphael before he knew practically about anything but Turner and water. He wrote as a man when he was only a child. The consequence is, that soon his most strenuous adversaries will be the very young students whom his own books have educated. Already new phases of thought appear in him. He talks of Turner less, of Tintoret less, of Reynolds more, of the Greeks more,—no one can tell where he will end,—perhaps by praising West and admiring Fuseli, Watteau, and Carlo Dolce! His mind is evidently the house of one of those capricious picture-fanciers, where the pictures are always rising and falling, from parlour to garret, from study to drawing-room.

This book is specially illustrative of one of the most ill-favoured and disingenuous faults of the writer's mind. He is subtle almost to cunning. He runs, and doubles, and twists

before your pursuing argument like a hare before the greyhounds. He defends himself from the charge of inconsistency by mere verbal shuffles. He is more than a little of the sophist, and rather than generously fling down his shield of darkness and other weapons, changes himself into any Protean form, however small.

We cannot take a better proof of this than the quibble about Tintoretto—Velasquez now being the special favourite. Mr. Ruskin warns students in his 'Elements of Drawing,' page 345, that Tintoret is one of the six men (seven including Mr. Ruskin) who are always right; yet here he says that Tintoret may lead one wrong. How is this to be explained away into consistency? It appears that Titian is always absolutely right,—Tintoret only "relatively right," relatively to his own aims and peculiar powers. Understand his aim, and he is right and "entirely instructive and exemplary." Can partisanship and obstinate quibbling go beyond this? Although we know from many words that the truth of tree and leaf drawing is one of the thirty-nine articles that Mr. Ruskin makes every artist swear to, he actually, after railing at poor Gainsborough's careless, gone-to-pieces trees, as absolutely and relatively wrong, definitely purposed by him, and showing imperfect education as a painter and immature powers,—goes on to invent reasons for the miserable sham trees of Velasquez, which are duller, more superficial, and by many degrees less graceful than those of Gainsborough. He supposes also that Tintoret was hurried or interrupted while doing trees, and says that the impatience shown in the painting proves not the ill-breeding and ill-temper of Tintoret, but his "intense sensibility!"

Mr. Ruskin treats his artists as a foolish father does his children—he pets some and snubs others. If Tom breaks a plate, it shows his spirit; if Jack spills some tea, he is a second Cain. What nonsense is this about Tintoret's kindness, humbleness, and sensibility? Tintoret, who was the terror of half Venice, who quarrelled with doges, painters, and convents, who was so madly impetuous that he scrimmaged out in two or three days a picture, and put it up in its place, before his rival had well got his sketch in. The impetuous half-madman, whose arrogance was only equalled by that of some modern Art-critics and lawgivers, who, with all his inkyness and coarse haste, wrote braggingly over his studio-door, "The drawing of Michael Angelo, and the colour of Titian." We are first told that Tintoret is *always* right; then, that *always* right means *relatively* right; then, that *relatively* right means that what he does wrong is right for his own purposes. How can such a lawgiver as this be trusted to?

Another species of dishonesty in Mr. Ruskin's works is the artful effort to prove his changes orderly sequences, by enlarging stray hints in his early works into the fuller reasoning of his later books. Perpetually we find him forging links that are to join the broken chain of his bygone and his present reasoning. He would rather lose all his reputation than be discovered in a deviation, change, or contradiction. He wants to show that even in youth, with a divine foresight, he foresaw all his future opinions. Nothing, we should think, could be more patent to all readers of Mr. Ruskin's declamatory works than the fact of his utter blindness and indifference to Greek work, whether statue or temple. Greek ornament he has loaded with impulsive ridicule. The Apollo he has snubbed, we know not how often. Now, awakening to a sense of Greek beauty, or afraid that he has gone too far in his abuse, he tries to polish up old sentences of his; to prove that he started

with a Greek bias, and with veneration—of whom?—of Phidias, of whom we know nothing—all on the strength of a rhapsodical and solitary sentence in 'Modern Painters,' mentioning Phidias, Michael Angelo, and Dante. It is this extreme and constant disingenuousness that taints the works of Mr. Ruskin, who is no more than a poetical commentator on modern water-colours—that small art being his Alpha and Omega.

But nowhere do you discover the weakness and helplessness more than when he strains and struggles to become practical. What does he propose in this volume, in which he tries to enlist the greed and hopes of our manufacturers and Art-tradesmen?—Why, he brings forward a few niggling puerile trivialities that no one will adopt, which every one will laugh at, which are no more possible than the re-division of land, but which serve this platform-lecturer to refer to as his practicalities, just as the endangered M.P. points on the hustings to his numerous divisions. What are these vital reforms?—to turn iron railings into networks of iron flowers, which would render them too expensive for any one to buy,—to make architects sculptors and painters also—a thing impossible in these busy times, when labour is subdivided, and useless if it were possible,—thirdly, if as church architect you find one of your masons cleverer than yourself, to instantly give place, and let him build the cathedral, instead of you. Three hundred pages of chaff, and in these only three grains of practicality.

Two subjects, on which we see Mr. Ruskin's opinions modifying themselves, deserve attention. First, he insists for the first time strongly on the necessity of designers understanding the human figure—a knowledge, no doubt, useful for design, but not indispensable, as the Alhambra walls and the Indian's shawls prove. Secondly, he begins to draw in his horns a little, and to admit the necessity, the inevitable necessity, of certain idealism and selection in Art. At last, when he has misled a school, and brought them to the slough, he flounders out, leaving them all there, and gives the world the benefit of his modified ideas. He sees now, through his couched eyes, that Idealism never meant improving nature, rejecting truth, &c.; it meant just what Mr. Ruskin now insists on—selection and re-adjustment. Nature is too diffuse, scattered and fitful for Art, which therefore waits and culls and picks and recombines. The idealists need no better arguments than Mr. Ruskin now uses for them. He insists now that conventional ornaments are suitable for the lower objects of Art, that certain low material implies conventions, and that inferiority of place requires coarser and suitable work.

Nothing is now more obvious to us than that Mr. Ruskin, though ingenious, femininely subtle, learned, and laborious, is not strong, massive, and simple enough in intellect ever to become a real Justinian or even a Blackstone of English Art. He is too crotchety, too petulant, too intricate and entangled in mind. He wants healthy power and vigour. Everything he does is cumulative, and produces effect by repetition and complication. His writing is not muscular, but painfully nervous—nervous in the wrong sense. His rhetoric is laboured: he never gives one a sentence that crushes an adversary at a blow, or chops the logical Gordian Knot at once in twain. His writing is like over-minute water-colours, and the labour is evident. He wants concentration—he lugs in geology, political economy, optics, diaries of travels, notes on picture galleries, anything, till we fancy we are reading a newspaper or an encyclopædia.

Mr. Ruskin really is nothing but an architectural poet; he sits down and invents thoughts on buildings and pictures. He writes down what they suggest to him, and palms off these thoughts, or rather tries to rub them into us, as the thoughts of the original architect and painter. This is a very pleasant way of spending time—it may be even a very profitable one, but for the reproachful echo "Cui bono?" We all know how astonished Turner was, in his gruff, coarse way, at his young admirer's early rhapsodies; Wilkes was never a Wilkite, Turner was never so much a Turnerite as Mr. Ruskin.

If all charm of poetry and description were discharged from Mr. Ruskin's writings, and they had to depend merely upon their logic, they would not keep out of the dust-hole a week. People buy 'The Modern Painters,' not to read drawing-master's platitudes and intemperate abuse, which in the next volume will be retracted or explained away, but to read the prose poems—the industrious, clever traveller's diary thrown into prose rhythm. Of this landscape Art, for Mr. Ruskin's poetry scarcely goes further, this volume has two choice examples,—the one a sketch of Craig Ellachie, and the other a stereoscopic contrast of modern Rochefort and ancient Pisa. Both are luminous, ill-drawn, but rich and deep in colour in comparison with Christopher North's broad, muscular manner—just what Turner was to Salvator Rosa. Yet, with what admirable art Mr. Ruskin masses together the peat cottages, darkest at the western foot of the Grampians, the broken crag darkened with scattered pines, and "touched along the summit with a flush of heather," contrasting this perfect picture and its whisper of pine branches with the delicate Indian palaces, whose marble was pallid with horror and its vermilion darkened with blood!

Love-Letters of Eminent Persons. Edited by Charles Martel. (Lay.)

A well-chosen collection of letters, if it were possible, would be one of the most charming books to read in any language. It would give us the best things of the best men, their asides and *impromptus*, their sallies of fun and wit, in the frankest and freshest way. It would set forth and lift up into a good light hidden passages of friendship, literary or other reciprocities, humorous or happy fellowships. It would reveal to us statesmen without the official and diplomatic disguise, kings in the intervals of business, cardinals divested of their distinctive stockings, bishops of their aprons, and cabinet ministers of the certain pins and needles of place. We should spy Tarquin harmlessly lopping poppy-heads in his garden,—Machiavelli in a common rustic dress, earth-stained from head to foot,—and Napoleon, formerly Emperor, superintending the harnessing of mice, and contributing to the happiness of two or three sportive little children. Of the frailties, weaknesses, infidelities of eminent persons it is not necessary nor advantageous that the world should have information. What has been done unwisely there is no need to repeat, still less to babble curiously; nor, however much the public taste incline, is it a worthy or meritorious office for an author to rake the putrid past, and endeavour to reanimate forgotten scandals. There are some epistolary pages indeed which never can die, nor grow vulgar with perusal:—letters dictated under the shadows of Tusculum or in hearing of the waters of the Larian lake, and coloured with vernal illustrations from the banks of the Clitumnus or Arno,—early letters from Arqua, Paris, Ferrara, Lausanne, or written within the walls of Windsor, Kenilworth, Warwick, or Penshurst. How near and familiar

are they in tone, how expressive in epithets and diminutives! *Mea vita* and *mea lux* recur with peculiar significance, and seem to mean more than the modern "my dear." If the writer has no remarkable topic to write about, he simply writes to say so, or to express how intimately his health is connected with that of his correspondent. The olden letters are not over-sentimental, scenic, or descriptive, but to the point and laconic. Allusions to the weather, the farm, or the villa, the books the writer hears recited while he is taking a bath or dressing, form the matter of these friendly epistles. Now a lord hurriedly writes, while the slaves who carry the letter are taking rest, to tell his wife how far he has come on his way, or in how many days she may expect his arrival, and what it would please him to have prepared. Now we have a lively letter written to console a friend under an attack of gout, in which he expresses his determination not to put off the dinner to which he had been invited, inasmuch as it was unlikely that the cook could be in the same unhappy plight as the master. Then follows a letter full of good-natured reproach to a guest who never arrived. Why where you so perfidious? asks the writer; I had lettuce, olives, eggs, pickled fish and vinegar; ungrateful man, you must have preferred a supper of oysters. The lagging visitor is reminded of the pleasant coolness under the plane-tree, of the walks and groves and orchards round the house, of the sunlight that dimples the water in the bath, and of the prospect by day and night from the windows.

An Epicurean idlesse breathes from these letters, some of which seem to have been written for the sake of being read aloud and admired. Love-letters proper we have none. In what stately sentences kings corresponded we know; but we are left to surmise how Pericles wrote to Aspasia, or Antony to Cleopatra. Sappho's love-letters were passionate poems, and Ovid has imagined for us what Ariadne and Dido, Dejanira and Medea might say in verse. But the real men and women neither made love nor tossed it peevishly away in elegiacs. The truest lovers never told it, and the world has perhaps lost nothing by their silence. For of all things once connected with life are not old love-letters the dearest? "The sweet time o' th' year" which gave them birth cannot readily be deciphered out of those yellow time-blotted leaves. And yet innocent, unformed hands imprinted them with capricious dates and characters,—young, girlish faces tenderly beamed and blushed over them,—and men and women's credulous hearts were fluttered at the receipt of those bits of faded paper. We turn a heap of them in a drawer, there is not a particle of influence left in them. They no longer avail to make the day dark, nor to draw a sunbeam down from any unsunny heart. If we put our lips to them they are not fragrant, but redolent only of time and dust. They are hidden in a dead language, full of obsolete phrases and scarcely intelligible allusions. The world has veered into a different cycle, and the voices of those early singing men and women are as inaudible to us as they were to Barzillai the Gileadite.

'Love-Letters of Eminent Persons' is an exceedingly attractive title, but are these really the letters which "eminent" persons wrote, or only such as they might have written? Might not obscure persons have been engaged upon epistles equally silly? Every reader of history knows, of course, the hardship of bluff King Hal's position! how he was legally attached to one wife, and illegally covetous of another; but is the letter in which he gives vent to his kindly sorrows, and complains that "it seems

hard, in return for the great love I bear, to be kept at a distance from the person and presence of the woman in the world that I value the most, "an authentic document?" and how happens it that the original is one of a series "mostly written in old French," and "surreptitiously conveyed to Italy soon after they were written," and carefully "preserved in the Vatican Library"? There can be little doubt that many of the letters in the collection before us are forgeries, and some of such a nature as to make us wonder why they were published at all. The editor, who has taken the romantic name of Charles Martel, laments the disappearance of "the art of writing love-letters," and has considerably taken the trouble to assist awkward lovers by a series of easy examples. It is to be regretted that Mr. Martel did not subjoin at the close of each letter a set of pretty phrases or recommendations, and have graduated the scale of love from a mere unadorned statement up to the height of hyperbole and exaggeration. "Mine own sweetheart," with which "H. Rex" commences, appears to be one of the simplest forms of address,—then insensibly the style advances into "My soul's delight," and becomes crescendo with "Another night, O heavens, and yet no letter come!"

In ingenuity of wretchedness and variety of interjections nothing can exceed the letters of Sylvia to Philander. We can only lament they are not bestowed upon a worthier object. Sterne's are next to them in gilded sentiment and imagery, as thus,—*"My L. has seen a polyanthus blow in December—some friendly wall has sheltered it from the biting wind."*—"Nature shall be our alchemist, and mingle all the good of life in one salubrious draught."—"We will sing choral songs of gratitude," &c. And what more affecting appeal could be presented to a hard-hearted young lady than this—"Fanny had prepared me a supper—she is all attention to me—but I sat over it with tears; a bitter sauce, my L., but I could eat it with no other, for the moment she began to spread my little table my heart fainted within me. *One solitary plate, one knife, one fork, one glass!* I gave a thousand pensive penetrating looks at the chair thou hast so often graced in those quiet and sentimental repasts, then laid down my knife and fork, and took out my handkerchief, and clapped it across my face and wept like a child." The dates and occasions of love-letters furnish a curious psychological study. Ardent lovers not yet out of their teens are seized with an epistolary admiration of maidens who have long quitted the sunny side of forty, and sexagenary, septuagenary, and even "octogenary" pens, clutched by trembling wrinkled hands, endeavour to express the unhappy thrall under which the antique holders are situated. How female January is attracted to male May we have an instance in the curious letter of Mrs. Piozzi to young Conway. Two husbands did not quench the old lady's ardour. For love of Conway she is sick: she cannot enjoy the festive ball and rout. She retires early, but not to rest,—she desires to soothe and advise and comfort Conway, but how? Is not her heart twenty-six years old?—and is it not Conway's own?—and has not "the true Falernian wine" been much spoken of?—Will Conway accept a bottle?—"tis a rarity—likewise a partridge." This is Widow Piozzi's way of making love to young Conway. It is certainly octogenarian and expressive, as our readers may see for themselves:—

"I came away as early as I could—but 'tis eleven o'clock, so I will go to bed, that Bessy may believe me asleep; and try to rest herself—poor thing! Now, however, I rise to say how the evening at Eckersall's passed off. Mrs. Stratton and

her eldest Grand-daughter came early, so I returned their Salutation much as usual—only refusing the Hands I could not touch; and talked with Mr. Fuller about ancient Thebes, its hundred Gates, &c. The young Lady's airy manner—such as you describe it rightly, contrasting with your own cruel Situation—quite shocked me. No crying, no cast down Looks, no Whimpering, as last year—changeable as the weather or the wind, she seems at perfect Ease—Mrs. Stratton not so: Waddling up to me in the Course of the Night, she said she wanted Talk with me:—Impossible, was the Reply. *My life is spent in such a crowd of late:—* but on a particular Subject, Mrs. Piozzi:—"Lord, Ma'am, can you talk on particular Subjects in an Assembly Room? And the King ill beside!!"—So there it ended, and for me there it shall end. You and your Favourite have changed Characters. 'Tis not a year and a quarter since dear Conway, accepting of my Portrait sent to Birmingham, said to the Bringer—"Oh, if your Lady but retains her Friendship; Oh, if I can but keep her Patronage—I care not for the rest." And now, when that Friendship follows you thro' Sickness and thro' Sorrow; now that her Patronage is daily rising in Importance—upon a lock of hair given—or refused by une petite Traîtresse, hangs all the happiness of my once high-spirited and high-blooded Friend. Let it not be so. EXALTY THY LOVE: DEJECTED HEART— and rise superior to such narrow minds. Do not, however, fancy she will ever be punished in the way you mention: no, no, she'll wither on the thorny stem, dropping the faded and ungathered leaves:—a China Rose, of no good Scent or Flavour—false in apparent Sweetness, deceitful when depended on—unlike the Flower produced in colder climates, which is sought for in old Age, preserved even after death, a lasting and an elegant Perfume,—a Medicine, too, for those whose shattered nerves require *Astringent Remedies*. And now, Dear Sir, let me request of you—to love yourself—and to reflect on the necessity of not dwelling on any particular subject too long or too intensely. It is really very dangerous to the Health of Body and Soul. Besides that our Time here is but short; a mere Preface to the great Book of Eternity; and 'tis scarce worthy of a reasonable being not to keep the End of human Existence so far in View that we may tend to it—either directly or obliquely in every step. This is Preaching—but remember how the Sermon is written at three, four, five o'clock by an Octogenary pen—a Heart (as Mrs. Lee says) twenty-six years old: and as H. L. P. feels it to be; ALL YOUR OWN.—Suffer your dear noble self to be in some measure benefited by the Talents which are left me; Your health to be restored by soothing consolations while I remain here, and am able to bestow them. All is not lost yet—You have a friend, and that Friend is Piozzi. I must go to bed. That Booby, James, not dreaming how things stood, waked my poor—perhaps unrefreshed correspondent yesterday; I was extremely sorry, and now beg your Pardon, for helping to torment him whom I would die to serve—and desire to live only that I may serve. There was much talk at Dorset Fellowes's about the true Falernian wine, of which accept a Bottle: 'tis a rarity; I likewise send a Partridge. Miss Williams was right. Miss Wroughton asked kindly for you last night, said Mr. Hicks would cure you, &c. &c. The Courtneys all enquired for MY CONWAY,—all who seek favour from me, ask for you. All but—"

Yet this was the woman whom Johnson loved. The letter he wrote to her upon learning that she was to become Mrs. Piozzi is so true a love-letter that, by way of contrast, we subjoin it:—

"Dear Madam,—What you have done, however I may lament it, I have no pretence to resent, as it has not been injurious to me. I, therefore, breathe out one more sigh of tenderness, perhaps useless, but at least sincere. I wish that God may grant you every blessing, that you may be happy in this world for its short continuance, and eternally happy in a better state; and whatever I can contribute to your happiness I am ready to repay for that kindness which soothed twenty years of a

life radically wretched. Do not think slightly of the advice which I now presume to offer. Prevail upon M. Piozzi to settle in England: you may live here with more dignity than in Italy, and with more security: your rank will be higher and your fortune more under your own eye. I desire not to detail all my reasons, but every argument of prudence and interest is for England, and only some phantoms of imagination seduce you to Italy. I am afraid, however, that my counsel is vain: yet I have eased my heart by giving it. When Queen Mary took the resolution of sheltering herself in England, the Archbishop of St. Andrew's, attempting to dissuade her, attended on her journey, and when they came to the irreparable stream that separated the two kingdoms, walked by her side into the water, in the middle of which he seized her bridle, and with earnestness proportioned to her danger and his own affection, pressed her to return. The Queen went forward. If the parallel reaches thus far, may it go no farther. The tears stand in my eyes. I am going into Derbyshire, and hope to be followed by your good wishes, for I am, with great affection, yours, &c.,

"SAM. JOHNSON."

Burns's letters to Clarinda are not the most favourable example of the Platonic Eros folding his wings, or dipping them in ink. The letters appear to have been written in the intervals of revel, and to derive their pathos from toddy. How ingenious are their distinctions, how romantic their universe, how strangely the real world blends into the ideal, as thus: "I esteem you, I love you, as a friend, I admire you, I love you as a woman, *beyond any one in all the circle of creation.* I know I shall continue to esteem you, to love you, to pray for you, nay, to pray for myself for your sake. *Expect me at eight.*" Poets are not proverbially punctual. It would be satisfactory to know whether Sylvander arrived at the appointed hour, or whether Clarinda only expected him.

Goethe was an experimenter in love; for the sake of classifying a feeling, of examining the petals of a flower, he cared little whether he frayed or withered its delicate beauty. As a specimen of "the little letters," what more charming than this to Bettine:—

"What can one say and give to thee, which is not already in a more beautiful way become thine own? One must be silent and give thee thy way. When an opportunity offers to beg something of thee, then, one may let his thanks for the much which has unexpectedly been given through the richness of thy love, flow in the same stream. That thou cherishest my mother, I would fain with my whole heart requite thee; from yonder a sharp breeze blew upon me, and now that I know thou art with her, I feel safe and warm. I do not say to thee 'come,' I will not have the little bird disturbed from its nest; but the accident would not be unwelcome to me, which should make use of storm and tempest to bring it safely beneath my roof. At any rate, dearest Bettine, remember that thou art on the road to spoil me."

Stout and fat men inspire a passion—dull and heavy men are the objects of romance. Homely Dulcinea del Tobosa is exalted into a high-born princess, and fat Capt. Chamilly appears an Adonis to the eye of Marianna Alcaforda. Of certain qualifications which make lovers ecclesiastical or otherwise acceptable to the female fancy, Heloise prettily writes:—

"You possessed, indeed, two qualifications—a tone of voice, and a grace in singing—which gave you the control over every female heart. These powers were peculiarly yours; for I do not know that they ever fell to the share of any other philosopher. To soften, by playful amusements, the stern labours of philosophy, you composed several sonnets on Love, and on similar subjects. These you were often heard to sing, when the harmony of your voice gave new charms to the expression. In all circles nothing was talked of but Abailard; even the most ignorant, who could not judge of

harmony, were enchanted by the melody of your voice. Female hearts were unable to resist the impression. Thus was my name soon carried to distant nations, for the loves of Heloise and Abailard were the constant theme of all your songs. What wonder, then, that I became the subject of general envy! You possessed, besides, every endowment of mind and body. But alas! if my happiness then raised the envy of others, will they now not be constrained to pity me? And surely, even she, who was then my enemy, will now drop a tear at my sad reverse of fortune."

The letters of Nelson to Lady Hamilton are too well known to need more than a passing allusion. They are rapid, sailor-like, not always grammatical, a little jealous, but genuine and affectionate. "Nelson's Alpha and Omega is Emma, and love is beyond this world." The love-letters of Napoleon to Josephine are curious to read now—time and place being taken into consideration. Here is one from Modena, 17th of October, 1796:—

"The day before yesterday I was all day in the field. Yesterday I kept my bed. I have a headache and fever, but that does not prevent me writing to my dearest love. I have received your letters and pressed them to my lips and heart, and the pains of absence and a hundred miles of distance have vanished. At this moment I fancy I see you, not capricious, not cross, but kind and gentle, with that unctious of goodness which is the exclusive gift of my Josephine. But it was only a dream; and you may judge from it that my fever has not left me. Your letters are as cold as if you were fifty; they are like fifteen years after marriage: they exhibit the friendship and feelings of the winter of life. Fye! Josephine! This is very wrong, very wicked, very treacherous of you. Why do you give me so much cause to complain? Do you no longer love me? Eh! is that the fact? Do you hate me! Well I suspect so. . . . A thousand, thousand kisses, as tender as my heart. I am better; I start to-morrow. The English quit the Mediterranean. Corsica is ours. Good news for France and for the army."

We have almost exhausted the phases of amatory writing—have passed through bundles of letters, wild, passionate, Platonic, sentimental, blunt, and lordly. Where can we find love-letters "equable, pure," full of womanly sense and reason, so prettily expressed as in this of Lady Mary Montagu?—

"Almost all people are apt to run into a mistake, that when they once feel or give a passion, there needs nothing to entertain it. This mistake makes, in the number of women that inspire even violent passions, hardly one preserve one after possession. If we marry, our happiness must consist in loving one another; 'tis principally my concern to think of the most probable method of making that love eternal. You object against living in London; I am not fond of it myself, and readily give it up to you, though I am assured there needs more art to keep a fondness alive in solitude, where it generally preys upon itself. There is one article absolutely necessary—to be ever beloved, one must be ever agreeable. There is no such thing as being agreeable without a thorough good humour, a natural sweetness of temper, enlightened by cheerfulness. Whatever natural funds of gaiety one is born with, 'tis necessary to be entertained with agreeable objects. Anybody capable of tasting pleasure, when they confine themselves to one place, should take care 'tis the place in the world most agreeable. Whatever you may now think (now, perhaps, you have some fondness for me), though your love should continue in its full force, there are hours when the most beloved mistress would be troublesome. I people are not for ever (nor is it in human nature that they should be) disposed to be fond; you would be glad to find in me the friend and the companion. To be agreeable the last, it is necessary to be gay and entertaining. A perpetual solitude in a place where you see nothing to raise your spirits, at length wears them out, and conversation insensibly falls into dull and insipid. When I have no more to say to you, you will like me no

longer. How dreadful is that view! You will reflect for my sake you have abandoned the conversation of a friend that you liked, and your situation in a country where all things would have contributed to make your life pass in (the true *volupté*) a smooth tranquillity. I shall lose the vivacity which should entertain you, and you will have nothing to recompense you for what you have lost. Very few people that have settled entirely in the country but have grown at length weary of one another."

Mr. Charles Martel's collection is too heterogeneous, and it requires much addition and omission to make the volume good or serviceable, though it is not unlikely that it may have many readers.

England and her Soldiers. By Harriet Martineau. (Smith, Elder & Co.)

THE English soldier is at length regarded as more than a figure in a red, blue, or rifle-green uniform. Laymen, and even women, have begun to treat him as a rational, responsible being, with some of the qualities appertaining to citizenship, and with the general attributes of humanity. An army in the field is a machine, no doubt; but at home it consists of men, who must be clothed and housed, and who ought to be fostered in good moral and bodily health. Florence Nightingale, with her firm and tender hand, separated the list of those who fell under the stroke of actual war in the Crimea from the terrible majority that died from preventable causes. We then saw that Epidemic was a greater foe to life, even during a campaign, than steel or gunpowder. But, if the camp was ill provided, equally so was the barrack. It was discovered that, if Scutari hospitals and Sebastopol tents were scenes of gratuitous misery and criminal neglect, still more so were our military establishments developed in the midst of peace and continual plenty. The interior perspective opened up by a late Report on barracks might well dissipate all illusion from the fancy even of a clod-hopper swinging on a gate and yearning to be seen in gold and scarlet—spur on heel and plume on head—a man of godlike mien, with the mustachios of a gentleman and the frippery of a hero. On parade, the dragon or Guard was that which New Englanders call "a great and glorious insect to behold"; but his private life, his undress habits, his dormitory, wash-tub, and refectory were somewhat equivocal. Outside, all was resplendent and gaudy; within were stench, dirt, clamour, confusion, grease, smoke, a foul atmosphere, and social abasement. Not that the soldier was deliberately maltreated. He suffered from official routine, and by no means from national parsimony. His barracks, although among the worst, were, generally speaking, the costliest in Europe; his meat rations, if monotonously salt and dry, were probably more liberal than those of the Imperial Guard in France or the Purple Squadron in Russia. And, after all, the results were not, comparatively, so pernicious as might have been expected. The British soldier, by whatever process, was made a clean being. Neither Zouave nor Hulan could reckon him among The Great Unwashed; indeed, the Hulan and Zouaves would do well not to speak of soap or water.

Still, as Miss Martineau undertakes to show, the British soldier enjoys, at present, few securities for the preservation of health or life, even on home stations and in time of peace. In war, he has to encounter one chance of death from wounds, and five or six chances from neglect and exposure. Our readers will remember how the Coldstreams published their own narrative of suffering and sacrifice, demonstrating that

the fearful chasms in their ranks were caused, not by Todleben's batteries, not by Gortschakoff's bayonets, but by mal-administration. There is something peculiarly shocking in this melting away of an army. It is not without a thrill, even at this distance of time, that we think of the host which Cambyzes sent into Lydia never to return; but the examples nearer our own day have been sufficiently terrible,—the utter engulfing of Russian columns amid the sands of Tartary—the vanishing of the famous expedition to Khiva—the skeleton march of Napoleon's legions from Moscow—the British annihilation in the Khyber Pass—the dissolving in blood of the Light Brigade at Balaklava—the shattering of the Scotch Greys at Waterloo—the disappearance of a French division in Algeria, twenty years ago, after it had "fled into a storm," probably to be overwhelmed by some vast drift from the Atlas. It is even more appalling, however, to think of men withering like leaves under their own tent-rags, from famine and fatigue, while the holds of huge vessels gorged with supplies were close at hand. England lost in this way, at Walcheren, says Miss Martineau, more troops than ever Marlborough led to battle; and we saw that holocaust repeated in the Crimea. Since then, numerous reforms have been introduced, and, which is even more important, elaborate investigations have been entered upon. But Miss Martineau urges, that no exertions have as yet been made commensurate with the exigencies of the present day. Her argument on the economy of the question is, at all events, convincing. To glance over a summing up of losses incurred through apathy or incapacity is like reading Burke's 'Vindication of Natural Society' deprived of its hyperbole.

It is not to be denied that, viewed on the surface, the position of a peasant appears to be bettered when he becomes a soldier. He is installed in such a dwelling-house as he never before inhabited, has better bedding, eats meat every day—this is a great change,—and wears, we might think, incomparably superior clothes. Yet his health incessantly, and almost invariably, deteriorates. He becomes liable to cold; his coughs return with every winter; he sleeps in less comfort; in rainy weather, his heavy boots leak; in summer, he is a special victim of the sun; worse than all, he sees his comrades struck off the muster-roll by death more than twice as fast as policemen, who are not proverbially long-lived. In military days like the present, this subject is nationally interesting. Miss Martineau discusses it practically and popularly, drawing her illustrations from far and wide, but chiefly from the experiences of Sebastopol and Scutari. Her volume is one that should be studied by such Englishmen as were ashamed to see their soldiers, in the last war, marching for ever under the Black Flag, not of Piracy, but of Pestilence.

BOOKS OF TRAVEL.

The Wild Hebrides. By Walter Cooper Dendy. (Longman & Co.)

SUMMER is again in the world, and everybody with a feeling for light and air is beginning to consider where he can get the most of them. The Adriatic is a *mare clausum*, and therefore this year we must content ourselves with looking at Mr. Cooke's sunset pictures of Venice. It is impossible for an Englishman or American to form summer projects for Naples, Genoa, or Sicily with any degree of security. Our thoughts become exceedingly confused with unsettled questions of contraband of war, strict neutrality, and the probable effects of rifled cannon. We cannot cross the Alps as we once

could, nor look down, half through sleep, half through dream, on that land which a clever Frenchman once called *la terre des morts*. Mount Cenis is even now alive with horse and foot soldiers. It is matter of debate whether Hannibal's battalions passed that way, but every reader of history knows that a certain Duke of Alva used the pass when destiny called him to reconstruct the government and to bestow blessings of an Imperial kind on the people of the Netherlands. While Grand Dukes are quitting their capitals, and foreign generals are taking their places,—while armies are advancing and retreating, and every town is laid under contribution,—it is necessarily difficult for a strictly neutral person to travel comfortably. It is impossible to think of taking one's ease in one's inn at Paris, for, as a New York contemporary aptly puts it, "who knows whether Paris may not be occupied by foreign troops as in 1815 by the Allies?" It is true that we are in alliance with Germany, and that summer is pleasant "unter den Linden," or among the shadows of the Tyrol; but who would choose to visit Berlin when everything is on a war footing, and the Tyrol is the basis of Austrian operations? Lands of Johannisberg, Lachrymæ Christi and Tokay, good night! and merry England, productive of nothing but unalloyed Allsopp and Bass, all hail! There are forest nooks and lanes in England, where light plays along "the tenderest green,"—there are sea-washed cliffs cushioned with pathways of velvety turf, and fragrant with "never bloomless furze." Is there not Cornwall, if we would be remote and solitary? Are there not the fern-bearing glens and zoophytic shores of Wales, if we would be scientific? May we not "mountaineer" and geologize, or simply compose summer pictures among the hills which encircle the English lakes? May we not follow the clouds and mists that spiritualize even the bare Scotch moors, and refresh our eyes with the full bursts of flowery purple, which are as gorgeous even as the Venetian? Are there not the Western Highlands or "the wild Hebrides"? What are Pelion and Ossa compared with Helvellyn or Snowdon,—or the islands of Greece with the Scotch Cyclades? What names are more poetical than Morven or Ceantir, Oransay, or Aros, or Shuna, or Corrievreckan, Ultima Thule, Hebrides or Western Isles? We see them rising up out of the blue sea, dark schistose or sandstone masses. The sea crows martial music round them, and they are romantic with ruins and legend. They have tales of Harold Harfinger and his Vikings, of King O'Brian, of Magnus and of Ingemund. Hacho's flotilla has anchored in those glassy bays,—outlawed Bruce has tossed uneasily there,—and the burning of the best vessel of the Armada has cast a ruddy glare over those waters. Undines and Zecks may have mourned on those ledges of rock,—sea-kings and queens dwelt in those columnar caves, which are still silvery palaces of light, diamonded with priceless emeralds of spray and opal bars of sunshine. What do you say to rocks, red and grey and black,—islands floating swan-like on still wind-locked bays,—to rugged scor limestone promontories crowned with grey castles mouldering in the sunshine? Are there not the Castles of Dunolly, Dunstaffage, and Kilchaim? and the lights continually dying over the hills of Morvern,—far away lies Inverawe, and the pass of Bender, and the pine woods, where the wind makes music for the Lords of Lorn? We could desire no better companion for a tour to Hebrides than Mr. Dendy. He neglects nothing; he knows the mountain roads, the *habitats* of rare flowers, and structure of the rocks. He tells

us where sea-kale is indigenous, where water anemones float among red granite rocks, and of white asteroid flowers that are to be gathered on perilous steep slopes only a foot wide. One of the marvels of Skye is a sea-cave, which we do not remember to have seen described:—

"The cavern is ten feet wide, and about forty deep. The ascending floor looks as if it were of white ice suddenly congealed, or of marble dust petrified by some instantaneous agency while yet slightly in motion. It may be that we must wade from the boat on hands and knees on this slippery floor, clutching a friendly rope for our safety; then we ascend to a gallery of frosted or crystallized marble, beautifully embossed with stalactites, and immensely varied in form; and beneath is a black lakelet, and around and about are quartz rocks, standing out in eccentric shapes like spectres turned into stone by the spells of a gnome king. Across the lake we see two pillars of white crystal beautifully encrusted and embossed with deposits of lime; but here the splendour ends, for this fairy arch leads only to a rude and stony chaos. At Elichio, by Prince Charles's Cave, we may perchance find a boat to carry us to Scavig, or a private boat, by favour, at Camusanary. The cliffs are rising into beauty, and there is a fine arch near the point. The deeper we penetrate into Scavig the more majestic are the buttresses which adorn it. It is a deep dark cave, studded with spectral blocks and pillars; and with the flickering of light and shadow as they play on one and another of these fairy blocks the changeful hues and shades constitute the scene one beautiful dioramic picture. And there are two burnies in the depth of the bay: the tiny Alt-haich on the left, and on the right the stream from Loch Coruisk, roll down in yon torrent of foam over the deep amber rocks like a shower of shivering pearls, as high as the mast of a tall bark, that may almost close on the cliff, so abrupt is its bold face, and so deep the pure green water at its very base; yet Scavig, shut in as it is by these giant rocks on the Atlantic, and by its breakwater, the bank of Soa, may be calm and glassy as a Cumbrian lake. In a southern gale and spring tide and flood, the billows lash the rocks, and meet the rolling waterfalls as it were half way—a scene of most magnificent effect. So fine a meeting of the waters, the fresh and the saline, is rarely seen in Britain. There is a little islet near the base of the cliff, Eilean nan Ioe, and above it a perilous pass, the Slippery Step. And now to climb among grey column rocks, and cliffs, and clefts, to yon ridge, so completely arrayed in yellow, and black, and rufous lichens, especially the bright and golden *Squamaria elegans*, and thrift peeping out of the sheltered fissures, and a tuft of starved heather here and there; beyond these, botany is here a blank. At the edge of the spray tortoiseshell frogs are leaping, and trouts, yellow and speckled, are glancing like gold and silver arrows in the pale water, or rising at the flies in multitudes. On the left rises Garssen, the Hill of Shouting—over it the fissured peaks of Scur-nan-Eig and Scur-Dhu, throwing down their sable shadows over the bottomless Corrie, and Corrie Inghan, the cone of Trooba; Drunhain is on the right, coming down with its ocean cliffs, and dividing the ravines of two sister lakes. We climb to a bold and horizontal crag, and the glorious scene bursts forth in all its perfection, the sable peaks of the Cuchullins peer up into the clouds, which are floating down low into the valley; there are dark umber corries and clefts, and silver ribbon streamlets. And there, in the depth of the ravine, lies the dark mirror of Loch Coruisk, black as Acheron, running up two miles at the base of perpendicular precipices 600 feet in direct height. We are looking into, through it, in all its dark translucent beauty—no reflected ray to mar its mystery; there are millions of globules, but as far as vision goes, they lie asleep amid the gloom of this gulf of desolation. There is, seemingly, no life, aquatic or aerial: an osprey or white eagle soars round it instinctively, or like the birds over the Dead Sea, it might drop into the dark water. And there is an elemental silence—the rushing streams are mute to us, so high and distant are we poised: yet it

seemed we might have leaped from our ledge into the cauldron at a bound."

Mr. Dendy does not forget sufficient allusion to the legends of the Hebrides. His book is in small compass, and, altogether, one of the pleasantest we have taken up for a long time.

Narrative of a Walking Tour in Brittany.

By John Mounteney Jephson. Accompanied by Notes of a Photographic Expedition, by Lovell Reeve. (Reeve.)

AN English parson from a respectable fen county, tramping for health in a region of hills, picturesque peasants, druidical stones, and Pagan superstitions, carrying with him an eye for colour and detail, a memory alive with recollections of Chaucer, Rabelais, and Montaigne, and a hearty sympathy with all the realities of contemporary life, is a figure to which the imagination takes kindly. Mr. Jephson has made a new sentimental journey—though very far, indeed, from the manner of that by Lawrence Sterne, who was, and is, the prince of all travellers in France. In his wanderings he was accompanied by Mr. Lovell Reeve and a professional photographer, from whose camera we have a set of untouched illustrations of scenery, edifices, and men. Coming from a rural parish in Essex, Mr. Jephson very naturally noted and compared the manners of the Breton peasants with those of his neighbours in the Essex flats. From these notes we select a passage:—

"I was anxious to become acquainted with the manners of the peasantry, and therefore took my seat on a bench at the common table, where two men were drinking their cider with the host. One was a tall, light-haired, blue-eyed man in a blouse, and looked like a Norman horse-dealer. The other had the aquiline nose, dark piercing eyes, and oval face of the Breton. The hostess, a stalwart dame, in blue petticoat, black stockings, coloured apron pinned across her bosom, and snow-white cap, was at the fire preparing the noonday meal. From an earthenware pot she poured out a griddle, under which blazed a fire of dry gorse, some batter, which she smoothed out with a wooden spoon until it was of about the thickness of a pancake. After turning it with a flat shovel till it was sufficiently browned on both sides, she placed it on a dish, which was soon heaped with a smoking pile of cakes. The Norman told me that they were called *galettes*, and that they were made of the flour of *sarrasin*, or buckwheat, or, as it is commonly called by the peasantry, *blé noir*. The hostess had placed basins of milk on the table for all the guests, who now proceeded to break their galettes into them. I had the curiosity to taste the mixture, and found it excellent. The galette itself is rather insipid; but when mixed with the rich milk of this country, it assumes a nutty flavour, and must be very nourishing. It is still better when spread, smoking hot, with butter, and then much resembles a crumpet. With us buckwheat is used almost exclusively for feeding pheasants, and I was therefore puzzled to make out what was done with the immense fields of it which I had seen in the course of my morning's walk. I now understood that it formed the principal food of the peasantry. The first conclusion that we should come to on hearing that the Bretons live upon buckwheat which they cook for themselves, is that they must be less civilized than the English peasantry, who live upon wheaten bread which they buy at a baker's. The inference does not seem to me to be just. The expertness with which the Breton peasant can turn all the fruits of the earth to account, and the elegant and refined taste he displays in varying and rendering his meals palatable, are surely qualities which raise him in the scale of civilization. A man who has no higher idea of a meal than as a mode of filling himself with bread or boiled pease, is nearly allied to the savage who will scarcely take the trouble of cooking what he has taken in hunting. Our want of expertness and our apathy in respect to the preparation of food have been shown to be very prejudicial to

the health of our soldiers in time of peace, and to have cost us some thousands of valuable lives in the Crimean war. Among the many things upon which we may justly pride ourselves as a nation, our mode of feeding can certainly not be counted. My Norman friend went on to tell me, that further south, in all the *maisons de joie*,—which I suppose meant houses of entertainment,—it is the custom for two servants to stand, one at each side of the fireplace, on every Tuesday and Friday, making *gaufres* for all comers. He explained to me what *gaufres* were, by holding up the tips of his fingers and blowing an imaginary *gaufre* off them into the air. This was to signify its lightness. The word *gaufre* is, in fact, 'wafer,' as *Gautier*, in English, becomes 'Walter,' *garde*, 'ward,' and so with most words beginning with *w*. This is a very elegant custom, and is no doubt handed down by tradition from times before our modern civilization had produced that extraordinary, but steadily progressive, degradation of the lower orders which fills our philanthropists in England with dismay. A people who can enjoy such a very innocent pleasure as this, cannot be either miserable or vicious. Fancy our farmers, shop-keepers, artisans, and labourers, stepping into the airy kitchen of the village inn as they passed, to taste a wafer! These *gaufres*, or wafers, were much eaten in England in former times. Absolon, in Chaucer's 'Miller's Tale,' sends them to Alison:—

And sent hire pyment, meth, and spiced ale,
And wafres pyping hot out of the gleece.

Another elegant and refined custom prevails among the lower orders in Brittany, which is well worthy of imitation. In every inn and farmhouse a bright copper vessel, filled with water, is attached to the wall in some conspicuous and convenient place. To this vessel is attached a pipe, through which, on its being turned outward, runs a small stream of water. Every one, on entering the house, lets this flow upon his hands into a basin placed beneath it; you are thus always sure of having clean water to wash your hands, without the trouble of calling for it or of going to a bedchamber. In old pictures, Albert Dürer's for instance, I have observed that persons are represented as washing their hands by having water passed over them. I found it a very refreshing mode of performing the operation."

To give a fair idea of Mr. Jephson's narrative faculty this sober paragraph on housekeeping should be relieved by one on the merrier subject of marriage. We have marked for extract many pages of description, in which we feel the genuine sentiment of travel; but content ourselves with the transfer to our columns of this curious wedding scene near Quimper:—

"The Kernewote resembles the Trégorrois in his gaiety and light-heartedness. Unlike the inhabitant of Léon or Vannes, he is fond of entertainments and dances, and sorrow and gravity sit uneasily upon him. He celebrates all the events of social life with merry-makings, in which poetry and the popular poet, who is generally the tailor, take a prominent part. I have already observed the peculiar position of the Breton tailor in speaking of Tréguier. He is a sort of privileged person, despised by the men for his ugliness and sedentary occupation. His name is never mentioned without the addition, 'sauf votre honneur,' or 'saving your presence.' But by the women he is courted and caressed for his *esprit* and usefulness in all the various conjunctures in which the weaker sex require a trusty and confidential agent. He is the recognized manager and go-between in matrimonial negotiations, and the master of the wedding ceremonies. The enamoured youth is careful to secure his services in the first instance. Then the herald of Hymen, armed with a branch of broom, called in Brezzonec *bazvalan*, presents himself at the lady's house. If the mistress delay to invite him in; if, turning her back upon him, she hold up a pancake before the fire on the tips of her fingers, or if the brands are placed upright on the hearth, he may as well return by the way he came: his mission is not acceptable. But if, on the contrary, *Bazvalan* be invited in before he has well done speaking; if the table be covered with the best

tablecloth in honour of his arrival, he may be sure that his embassy is likely to speed. At first he sits down as if nothing particular were on the carpet; but presently he addresses a few words to the lady's mother, who accompanies him out to confer upon the object of his embassy. Here it is that his talents have full scope for their exercise. He must know how to set off all the personal and other advantages of his principal in their most attractive lights. He must have tact to answer an objection, if it admit of an answer, and if not, to slur it over. In short, the tailor must be master of all the arts of diplomacy on a small scale. The conference satisfactorily ended, he and the mother return, and the object of the mission is disclosed to the blushing daughter. The wedding generally takes place at the expiration of a month after the first opening of negotiations. * * *

—When the appointed day has arrived, the yard belonging to the bride's house is early filled with a merry cavalcade. At its head is the bridegroom attended by the 'best man.' At an appointed signal the *bazvalan* alights, ascends the steps, and improvises a song, which is answered from within by another singer on the part of the bride. These songs are always founded on the same traditional theme, but the manner of treatment varies with the taste of the poetical tailor. Formerly, within the memory of some persons, the rival poets claimed to be the present incarnation of celebrated personages of old; for the bards of whom the tailor is the successor, held the doctrine 'that the soul of our grandam might haply inhabit a bird.' In one of these songs the *bazvalan* says, 'I am Samson, who killed the Philistines,' and so on in the same strain. The *breutair*, or bride's poet, replies: 'Knowledge is better than strength. I received the law from God on Mount Sinai. I am Moses. It was I who recovered the Holy Scriptures which were lost when Jerusalem was taken. It was I who made the poems attributed to Theocritus. I was Virgil, the friend of Augustus.' This curious relic of an exploded faith was no doubt symbolical, and intended to assert that strength was the excellence of man, and prudence the excellence of woman. That it is founded upon very old tradition is proved by the fact that Tallessin, a bard of the sixteenth century, is represented in the 'Myvyrian' as speaking in the same strain: 'It was I who gave Moses power to pass the river Jordan; I saw the destruction of Sodom and Gomorrah; I was Alexander's standard-bearer; I know the names of the stars from the west to the east.' I am not aware that Shakspeare's commentators have observed the analogy between Owen Glendower's boasting vein, and these national poems of the Bretons, whether of Wales or Armorica. In every hole and corner of literature one comes across proofs of the great master's extraordinary accuracy in depicting national as well as individual character.—But to return to the *bazvalan*: the following may be taken as a specimen of the ordinary dialogue carried on between him and the *breutair*, or bride's poet, on the morning of the wedding.—*Bazvalan*. In the name of the Father, Son, and Holy Ghost, blessing be upon this house, and joy, more than has fallen to my lot.—*Breutair*. And what is the matter with you, my friend, that your heart is sad?—*Bazvalan*. I had a little dove in my dovehouse, with my pigeon, and the sparrowhawk came, like a blast of wind, and frightened my little dove, and I know not what is become of her.—*Breutair*. You seem very spruce for a man in such affliction. You have combed your fair hair [the tailor's hair is generally red], as if you were going to a dance.—*Bazvalan*. My good fellow, do not mock me. Have you not seen my little white dove? I shall never enjoy a moment's happiness until I have found my little dove.—*Breutair*. I have not seen your little dove, nor your white pigeon either.—*Bazvalan*. Young man, you lie. [*Bazvalan* is not very polite, it must be owned.] The people outside have seen her fly towards your yard, and alight in your orchard.—*Breutair*. I have not seen your little dove nor your white pigeon either.—*Bazvalan*. My white pigeon will be found dead if his mate return not. My poor pigeon will die. I will go and look through the keyhole.—*Breutair*. Stop, my friend, you shall not go. I will go my-

self and see. [*He goes into the house, and returns.*] I have gone into my orchard, my friend, and I have not found your dove, but quantities of flowers, of lilacs, and of eglantines, and above all, a pretty little rose, which blooms in a corner of the hedge. I will go and fetch it to you, if you like, to gladden your spirits. [*He again goes into the house, and leads out a little girl.*]—*Bazvalan*. Truly a charming flower! beautiful and fit to gladden the heart. If my pigeon were a drop of dew, he would drop upon it. [*After a pause.*] I will go up to the garret, perhaps she has flown in there.—*Breutair*. Stop, my friend! Stay a moment, I will go myself. [*He returns with the mistress of the house.*] I went up into the garret, and I found no doves; I found only this ear of corn which has been left behind after the harvest. Set it in your hat, to console you.—*Bazvalan*. As many grains as are in the ear of corn, so many young shall my little dove gently cover with her wings in her nest, and she in the midst. [*After a pause.*] I am going to look in the field.—*Breutair*. Stop, my friend. Don't go. You will dirty your fine shoes. I will go instead. [*He returns with the old grand-mother.*] I can nowhere find a dove. I have only found an apple, only this old withered apple, under a tree amongst the dry leaves. Put it in your pocket, and give it to your pigeon to eat; he won't cry.—*Bazvalan*. Thank you, my friend. A good apple, though wrinkled, loses not its savour. But I don't want your apple, your flower, or your ear of corn. I want my little dove. I must go and look for her myself.—*Breutair*. Good Lord, how cunning he is! Come then, my friend, come with me. Your little dove is not lost. It was I who kept her in my chamber, in an ivory cage, of which the wires are of gold and silver. There she is, all gay, all pretty, all beautiful, all dressed out.—The *bazvalan* is admitted; he sits down at table for a moment, then goes to fetch the bridegroom. As soon as the bridegroom appears, the father presents him with a horse-girth, which he passes round the bride's waist. Whilst he buckles and unbuckles the girth, the *breutair* sings:

THE SONG OF THE GIRTH.

I saw in the mead a young filly, full of joy.
She thought of no harm, she thought of nothing but of playing in the mead,
Of grazing on the green herbs, and drinking of the stream.
But along the road passed a handsome young cavalier, oh, how handsome!
So handsome, so well-made, so full of spirit! his garments glittering with gold and silver.
And the filly, when she saw him, stood still in amazement.
Gently she approached him, and stretched out her neck over the fence.
And the cavalier caressed her, and placed his face beside hers.
And then he kissed her, and she liked it well:
And then he bridled her, and then he girthed her.
When this curious ceremony is over, the *bazvalan* invokes upon the bride the blessing of God, of all the saints, and of her ancestors, down to her grandfather, at whose feet she kneels. It is *de rigueur* that she should now shed a few tears. The first bridesmaid raises her up; the *breutair* places her hand in that of the bridegroom, makes them exchange rings, and pledge their troth one to the other."

This paragraph is rather lengthy;—and we may now very safely hand over Mr. Jephson's book to all lovers of the picturesque, whether in manners, scenery, or looks. Its details and flavour, even as briefly exhibited in the above extracts, should draw many tourists to its pages; and a perfect acquaintance must send many pedestrians into Brittany.

An Essay on the History of Civilization in Russia.—[*Essai sur l'Histoire de la Civilisation en Russie*]. By Nicolas de Gerebtzoff. 2 vols. (Paris, Amyot.)

M. Nicolas de Gerebtzoff holds a position in the Russian Empire which confers importance upon his views; he has been a successful and almost favourite official; his opportunities for observation have been the best. To a large practical experience he has added extensive speculative researches. When, in 1825, he had

passed the ordinary gradations as a student of military engineering, he entered the service and occupied himself with it during several years; he was then nominated to the staff, took some serious lessons in warfare, burrowed among statistical archives in the Danubian Principalities, and found fighting, with its accompaniments, not precisely to his taste. He, therefore, became a civilian, an honorary inspector of schools, the member of a scientific commission, the vice-president of an imperial department, and, in 1844, the Civil Governor of Vilna, in Lithuania. Four years afterwards, he was appointed a Councillor of State in the retinue of the Russian Minister of Interior Affairs, a position which he resigned in 1852. M. de Gerechtsoff is associated with numerous Russian learned Societies, and, in his own country, is well known and distinctively honoured. These circumstances aid us in appreciating the very laborious work he has now published; they inform us that he is no humble pretender to historical authority; yet they also quicken our vigilance and recall the evidence of M. de Tengoborski, who had so many good things to say of Russia, but who, like M. de Gerechtsoff, was an Imperial Councillor of State. M. de Gerechtsoff is not, to all appearance, a man of impatient patriotism; he is by no means one of those incendiary thinkers who act by prophetic impulsion, "and look before and after to sigh for what is not"! He tolerates the past, approves of the present, and smiles upon the future:—that is to say, the past, present, and future of Russia and her Russians; for there is something Chinese in M. de Gerechtsoff's apostrophe to native patriotism. After recounting the magnificent things which must happen to his countrymen, he exclaims,—“Every Russian will then be enabled to say, without presumption, that he belongs to that nation which, in all the world, has before it the most powerful and prosperous future, and that the region to which he belongs is neither Europe nor Asia, but MIGHTY RUSSIA.” It will now be understood in what spirit the historian of Russian civilization undertakes to be judicially impartial. Of his impartiality, indeed, we have a superb example in the introductory chapter. Here, in a subtle treatise upon the components of civilization, he finds the euthanasia of barbarism to consist of three elements, which, as he describes them, may, perhaps, be interpreted as knowledge, reason, and humanity. We British, then, according to M. de Gerechtsoff, are a well-informed and a rational people; but we are not humane, neither are we Christians:

This opinion is corroborated, in my sight, by the conduct of the English towards their enemies during the Eastern war, and by still more recent events in India. Would a really Christian people have sanctioned reprisals so atrocious as those which were committed at Delhi?

We have here the key-note; at the end of the gamut there is a fearless apology—which may beset in contrast—for those Russian habits which have offended against the Western hypothesis of civilization. It has been accepted as an axiom among prejudiced occidental minds, at least of late years, that the Turkish bastinado and the Russian knout are penalties slightly savage in their application; we no longer whip girls at Bridewell or at school; we should certainly hesitate to arm our police inspectors with birches, or to imitate Ava or Japan in their treatment of refractory maids of honour; but M. de Gerechtsoff has a theory which may convince even simpletons who have never read Boileau, or his English editor. To the exposition of *Flagellantium*, must in future be added the following:—

There is one peculiar characteristic in Russian

manners which foreigners most energetically decry: it is the habit of not considering corporal punishment as more infamous than any other. In fact, in the eyes of the Russian people, corporal punishment is felt less than a verbal insult; a penitentiary confinement is regarded as infinitely more humiliating than a flogging, especially when the latter penalty is administered in private. At the bottom of this notion there is really a religious idea: a faithful believer will not admit that the punishment of castigation, which was inflicted upon the Saviour of mankind, can attach to any man a badge of infamy. In his belief, a verbal insult attacks a man's immortal spirit, while a blow is felt only by the least noble part of his body.

And so the argument runs, in a style that would have satisfied the pious “fustigators” of a former age, and concludes, of course, with a sarcastic reference to the triangles of Chatham, to the Austrian stick, and the Prussian gauntlet. M. de Gerechtsoff, however, erects his general view upon a substructure more substantial,—although it may be doubted whether he has not, throughout, challenged too many and too close comparisons between Russia, Germany, France, and Great Britain. It had been wiser, we think, to have dwelt more exclusively on the progress of the Russian Empire relatively to former epochs in its fortunes. That it rivals, and in some points eclipses, England is what M. de Gerechtsoff may persuade himself and his countrymen; but such a statement serves no historical purpose. On the other hand, these volumes contain indisputable evidence that Russia has made, and is making, vast advances on the road to civilization,—and that her condition under the second Alexander is as much superior to her condition under the first Peter as Peter's reign was to the reign of Rurik. Many causes have tended to keep her in the rear of Europe; she bore from the first a heavier load of barbarism. Like Turkey, she was yoked with Asia; her military establishments are radiant with the savage splendours of Tartary and the Caucasus; in her cavalry, both horse and rider are from the Ukraine. Thus impressed with a peculiar natural stamp, she has remained apart, with no share, until a comparatively recent era, in the influence of European social revolutions. In tracing the growth of her manners and institutions, M. de Gerechtsoff marks five great divisions of Russian history:—from “the beginning” to the Christian conversion,—from the Christian conversion to the Mongol invasion,—thence to the reigns of the Czars,—lastly, from the accession of Peter the Great to our own times, in which we half sceptically admire the labour of a reforming Emperor, of self-emancipation, and of a St. Petersburg parliament which some prophets pretend will be a re-actionary Runnymede. Upon the horizon of this vast retrospect we discern the builders of Kieff laying the foundations of that city nearly fifteen hundred years ago, but even then the sun of Russia warmed the domes of Nijni-Novgorod, of Stamia-Roussa, and Slovensk. From that point the view widens and brightens through the reigns of successive princes, Olgos, Igors, and Sviatoslavs, through traditions and legends, fragmentary archives and monumental records, until we reach the heroic Vladimir, who, as a type of Russian civilization, indicates a peculiar social system, he having five wives and eight hundred mistresses. Another Vladimir, in 1125, represented a totally different period; his last testament was a code of Christian justice and morality; but it contained, nevertheless, no little barbaric boasting:—

I have conducted eighty-three campaigns. As to lesser expeditions, I cannot recall their number. I have concluded with the Polortzys alone nineteen treaties of peace. I have captured more than

a hundred of their most powerful princes, whom I ultimately liberated, besides two hundred whom I have put to death. Then, who ever travelled more swiftly than I! I have left Tchernikoff early in the morning and arrived at Kieff—forty-five leagues distant—before vesper. How often have I attacked wild beasts of the chase! how often have I strangled a wild horse with my own hands! Twice a savage buffalo tossed me into the air with his horns; the mighty stag has smitten me; the elk has trampled me under foot; the wild bear has gnawed my saddle!

Yet this Red Indian vaunt came from a pious and philanthropic reformer. It illustrates the character of early Russian progress. What were its material fruits we are left to infer, partially, from a description of Novgorod in the tenth century:—

Novgorod was already an immense city; it was composed, in fact, of five distinct cities, of which each formed a “*konetz*”: all the *konetzes* were encircled by stone walls.

In the twelfth and thirteenth centuries literature began to thrive; native poets sang of Igor's Expedition, of Daniel's captivity, of Adam's lamentations. Architects reared rich palaces and sculptured tombs; shipwrights launched vessels on the Black Sea; founders cast images of metal; the young girls of Kieff embroidered in gold and silver; and the famous five Capponian pictures were painted. Then came the grand Mongol devastation, the traces of which have never been obliterated; the Russian army was annihilated and the people were brutalized by spectacles of more than Chinese atrocity, when women were crucified alive and slowly carved to pieces, their ears, lips, and nose being first amputated; then their arms, breasts, and legs. With this period of hideous despotism civilization had little to do, except in the northern and midland provinces, which, in a great degree, escaped the Tartar influence. In those directions literature continued to flourish, and libraries were founded; Novgorod never lost its commerce, nor Moscow its learning; bell-founding became a special branch of Russian industry, and a tint of India enriched the border trade. M. de Gerechtsoff will not admit that his nation was less progressive in that century than the rest of Europe; and, in support of his assumption, cites the Jacquerie and the general depravity of ecclesiastical manners.

The era of the Czars, however, was of a new and more brilliant colour. It had its shadows—the reign of “The Terrible,” the tragedy of the false Demetrius, the pillage of Moscow, the revolt and massacre of the Strelitz; but Russian society during this period assumed a superior form and took a polish from the general ripening of humanity. In a very able and interesting chapter, entitled “Hierarchical Organization of Society during the Period of the Czars,” M. de Gerechtsoff minutely describes this development, the gradations of the free classes, and the organization of the servile. To those engaged in observing the actual state of Russia and the important social movement led by its reigning Emperor, a study of this treatise is essential,—for it explains the basis upon which Alexander the Second is working, his objects, his difficulties, and the necessities that have operated upon his policy. It is essential, for instance, to note the historical distinction between a Russian serf and a Russian slave.—

The slave was entirely, person and property, at the disposal of his lord, who could sell, give away, or alienate him in any way he pleased. * * Serfdom, on the contrary, was a temporary servitude, the consequence of a voluntary contract, or a judgment for debt, pronounced by judicial authority.

Gradually the two classes assimilated; serfdom partially merged into slavery—slavery

softened into serfdom. In the midst of these social vicissitudes, M. de Gerebtzoff lays emphasis on the remark that Russian costume, among the humbler classes, has remained invariable—a changeless combination of fur, cloth, linen, and buttons, an immemorial caprice of pearls and cosmetics. In certain provinces of Russia it has been for centuries the custom for every man, upon marrying, to present his bride with a pot of rouge. At the same time, however, we are sorry to say he placed a rod in her trunk to signify his privilege of supreme authority. Certain other customs connected with the marriage ceremony imply no very lofty idea of civilization.

The last period—that extending from the reign of Peter to our own days—occupies an entire volume of M. de Gerebtzoff's History. In this, one of the most remarkable chapters is that which the author entitles 'Changes introduced into the Social Hierarchy during the Epoch of the Emperors'; but which chiefly refers to serf emancipation. It enumerates the efforts of Alexander the First and Nicholas towards attaining the objects aimed at by the present Czar, in the Baltic governments especially. In subsequent chapters, which are distinct essays in themselves, M. de Gerebtzoff recapitulates, and, in one, sums up the qualities of the Russian character. Its principal faults, he says, are cunning, want of perseverance, indolence, and covetousness. For each of these, as Rabelais would say, there is a cause, or, as we should put it, a legitimate excuse. On the other hand the Russian is pious, resigned to his fate whatever that may be, charitable, faithful, and attached to his neighbours.

We have professed rather to indicate generally the character of M. de Gerebtzoff's work than to exemplify it by quotation. His style is too diffuse, discursive, and allusive to show well in extract; he draws no pictures, seldom or never relates an anecdote, and disappoints us when, arriving among contemporary movements, we expect him to treat of the Reforms undertaken by the successor of Nicholas. Upon these he is all but silent. Nevertheless, his work, as a patriot's apology for the Russian Empire, always ingenious and not immoderately partial, is one which may be studied with interest from beginning to end by all who care to comprehend the past and actual position of Russia as a nation and as a power.

NEW NOVELS.

The Man of Fortune: a Story of the Present Day. By Albany Fonblanque, Esq., Jun. (Routledge & Co.)—If this be a story of the present day it must be one of the bad dreams, for nowhere, and in no sort of real day, could such things have taken shape and bodily form. There are murders, highway robberies, duels, lawsuits, disinherited heirs, faithless wives, mysterious and fascinating Italian *prima donnas*, treacherous Mexicans, wily Italians, returned convicts, people reputed dead and authentically buried returning to life at most inconvenient seasons, and other highly seasoned ingredients too numerous to mention. It is like a novel by Eugène Sue for its darkly-dyed incidents, but somehow they are not held together nor woven into a coherent texture; it has all the variety of a French novel, without the indescribable organization which makes even absurd French novels readable. There are dashes of smart description here and there, showing that the author could write a better story if he were not convinced that he is already one of the very cleverest young men in the world, and that to take pains would be unworthy of his genius. If he would only be persuaded that "dashing off a story" is not precisely the way by which good stories are attained, he would stand a chance of writing one that would be worth the reading and more worthy of the good opinion he has of himself.

Trust for Trust. By A. J. Barrowcliffe. 3 vols. (Smith, Elder & Co.)—This is a very forced, dreary, artificial book. The story turns on parliamentary parish business—the possession of a piece of land for corporation purposes in the town of Porchester—about which no earthly reader can feel the smallest interest; nor can their sensibility be touched for a moment by the tempest in a tea-pot which the author brews with indefatigable pains for three volumes. The hero, a pompous, tyrannical overbearing man, who has married a charming woman of inferior station to himself, lives with her for six years in great happiness, and is at last made jealous of her and throws her off, through the combined machinations of a rejected suitor and a forsaken mistress. All the parish squabbles are got up with this view, and the intrigues of the one are made subservient to the other; but it is done in such a wooden manner that no reader can believe in the probability that any sane man could be so duped. There is no interest roused for anybody: the stolen child is stoically resigned to his fate; the plot by which the heroine is lured from home excites no indignation; the return of the wife and the triumph of her innocence fall flat, because all is unreal and unnatural together. It is not often we have had to read so unsatisfactory a book written by an author of undoubted talent.

Southwold: a Novel. By Mrs. Lillie Devereux Umsted. (New York, Rudd & Carlton.)—This is an American novel of fashionable life, showing incidentally curious phases of manners and morals to unaccustomed English readers, but the story is weak, foolish, and melo-dramatic. It shows the influence of French novels on American taste. The Yankees adopt them as they do French fashions, adding only more trimmings and decorations to the one, and more improbability to the other, graced with a dash of sentimental religion not to be found included in any of the Thirty-nine Articles. If Mrs. Lillie Devereux Umsted had possessed more talent, she would doubtless have written a better novel, but as the bent of her talent would most likely have been the same, the public may consider itself a gainer in a novel that will not be read.

Hollywood Hall: a Tale of 1745. By James Grant. (Routledge & Co.)—Mr. Grant does not improve with time. Some of his earlier novels had a dash and spirit about them which carried the reader over improbabilities of incident, and made him accept miraculous escapes and strokes of fortune and misfortune on behalf of the hero with cheerful acquiescence. But he has grown careless; his later novels seem all as though they had been made after a stereotype recipe—all the flavour and truth have been lost. 'Hollywood Hall' is coarse in workmanship and flat in interest. It is made up of scraps of old newspapers, and the characters are dressed in masquerade costume more theatrical than historical. The hero is a swaggering coxcomb, who talks much of himself, and gets into scrapes thereby, which do not excite one grain of sympathy in the reader.

Old and Young. (Smith, Elder & Co.)—There is a good deal of ability, but more affectation in this story. It is told with odd jerks and gaps intended to represent omitted details, as though the writer, having sketched the dimensions of a three-volume novel, had determined to give the skeleton only. The scholar, Uncle Camden, is an interesting elderly gentleman, much superior to his nephew Horace, the hero; still, it shocks the reader and infringes all the laws of romance to find uncle and nephew rivals for the love of a young girl,—it ruins all the interest we had felt for him. We do not say that so it ought to be, but that so it is. Nesta is a shadowy heroine, hidden under the mist of fine epithets and fine qualities, with which the author endows her. There is a mystery which is almost added from the insufficient way in which it is developed, and the abrupt manner in which it is disclosed; the reader does not believe in it, nor feel the smallest sympathy for the sudden tempest of grief and magnanimity which the heroine has to go through. On the whole, she shows herself very hard and cruel to leave the poor old Rector as she does. The artist and his wife are not pleasantly drawn,—Camden, the uncle, is left uncomfortably, and the trace of foolishness is not cleared from

him. The style is arrogant and defiant. The author has plenty of cleverness, and will do better when he thinks less of himself than he does at present.

The Rose of Ashurst. By the Author of 'Emilia Wyndham.' (Hodgson.)—This is a reprint of one of Mrs. Marsh's many novels—not one of her best by any means. It forms, however, the first instalment of "Hodgson's New Series of Novels."

OUR LIBRARY TABLE.

Phases and Fallacies of Society as it is. (Piper & Co.)—There was a poet once who wrote about sinners "hurled, harsh howling, into horrid Hell"; and of a certain "Bramanda, with his bold, brave, battling band." An equally alliterative fever discolours this book on 'Phases and Fallacies.' The author has exerted all his ingenuity in producing a jingling table of contents. In this desperate synopsis we are wearied by an elaboration of "Surface and Sham, Shameful," "Rusting, Rotting, and Rioting." "Brightness from above brings beauty to the barrenness below," "Business no barrier to blessedness," "Folly of following the fashion," "Grades among the groundlings," and "Social specimens of superficial similarity." We have looked through the essays, and find them exceedingly well-meaning, but equivalently weak.

Glenny's Manual of Practical Gardening, including Landscape Gardening. By George Glenny. (Houlston & Wright.)—Theoretically and practically, Mr. Glenny is a thorough gardener. His mind is saturated with the science. He appears to have studied its literature extensively, and, upon all points of detail, he takes experience as a guide. This new volume is designed as a manual for all classes; and the compiler wishes it to be understood that he aims at instructing not only amateurs, but "persons who have never held a spade." It is a well-planned, neat, and useful book,—a sort of cottage classic for the thrifty and tasteful.

The New World in 1839: being the United States and Canadas Illustrated and Described. (Baillière.)—A hundred and thirty-five engravings brighten the pages of this volume, which is literally panoramic. It is intended for emigrants, tourists, and people who, being neither, would "gain an idea" of what North America is generally. The illustrations are from photographs; the pencil sketches, however, though rough, seem faithful. Arranged as they are in a series, we appear almost to take up the line of rail and landscape in one at the point where it broke off in the other, so cleverly have the artists contrived that in almost every "picture" there shall be a fragment of the same go-ahead iron road under the Alleghany shadows. It traverses the river at Ellysville; it leaps across the Patapsco; it winds under the giant "Point of Rocks"; it sweeps through the great Potomac Valley; we follow it under the American Piedmont; from Cranberry Glade we see it piercing the mountains; on the Cheat River it passes aërially above on a frame of iron;—far as the traveller penetrates the railroad is before him. These and many other characteristics of America are vividly, if somewhat rudely, illustrated; and the accompanying text, besides being minutely descriptive, is sufficiently animated to form pleasant reading. Among the "portraits," to speak in a New England sense, are those of vast bridges, steamers, locomotives, engines, hotels, trotting-carriages, printing-machines, and lumber-rafts jumping the rapids. Altogether, to those who may need a North American guide, this compilation may be valuable; to others, who care for a systematic report upon men and things, written, we should add, from the optimist point of view, the volume offers a plenitude of informing and entertaining gossip.

The Common Law of Kent; or, the Customs of Gavelkind, with the Decisions concerning Borough English. By Thomas Robinson. A New Edition, with a selection of Precedents, &c., by J. D. Norwood, Solicitor. (Ashford, Iggesleden.)—In the year 1832 the Real Property Commissioners thus expressed their views:—"After very mature

deliberation, we are of opinion that the custom of Gavelkind should be abolished." Can any one gainsay this? Will any man assert that there is anything in the soil of Kent, or in the men of Kent, that would render the Law of Primogeniture less fit for that county than for the rest of the kingdom? We think not, and that is the reason why the custom has stood unharmed. If it had been a subject on which a Ministry might have gained a triumph, or been attacked and beaten, the battle would have been fought long ago. Gavelkind would have been tried, found guilty, executed, and be now a subject for the anatomical researches of the Society of Antiquaries. As it is, the tough old absurdity stands as firm as ever: The descent to all the sons in equal shares may still divide an estate into 144 parts, and apportion land worth 300l. between 29 persons, as happened in cases given in evidence by the late Mr. Sidebottom. A Kentish husband is still tenant by the curtesy though he has had no child. A wife is still entitled to one-half of Gavelkind land, subject to a certain Malthusian condition; and a child of fifteen years of age may still convey away his Kentish lands. These customs are interesting enough as remains of the ancient law of England, but in practice they are productive of nothing but confusion and expense. Lawyers are frequently but indifferent hands at working vulgar fractions, and they cannot incur headaches gratis. But until Gavelkind is cast aside to form part of the pretty large rubbish-heap of old law, which the present century has formed, it must be studied, and Robinson's is the best treatise upon the subject. Mr. Norwood has, by additions to the text, and by notes which are concise and well arranged, adapted this treatise to the present state of the law, and pointed out those statutory provisions of modern days which incidentally affect the law of Gavelkind. The present volume will be found useful to the men of Kent and to the legal profession, and far from uninteresting to the antiquary.

A Manual of Geographical Science, Mathematical, Historical, and Descriptive. (Parker & Son.)—The second part of this work is subdivided into two sections—one on Ancient Geography, by the Rev. W. L. Bevan, M.A., the other on Maritime Discovery and Modern Geography, by the Rev. G. Nicolay, F.R.G.S. Upon both these treatises the most praiseworthy and intelligent labour has been expended. They are not mere recapitulations, but scientific and historical cosmoramas,—the first shown in the dubious light of antiquity, the second in the full light of nineteenth-century research. To the fulfilment of his more special task Mr. Bevan has brought no inconsiderable amount of critical learning. He describes the world as it was known, originally to the Phœnicians, and then in the fifth century, tracing the gradual rise and spread of knowledge from one to another of these limits. The starting-point is a narrative of geographical discoveries, from the Argonauts to the Roman itineraries, including Necho, Scylax, Hanno, Herodotus, Xenophon, the Indian travellers, Aristotle, Strabo, and their contemporaries. Into the panoramic view next opened Asia is first introduced, the Western tracts conducting to the Eastern with a minute and erudite identification of ancient with modern localities. Mr. Bevan then passes over Assyria and Persia, Sarmatia, Scythia and India, Syria and Arabia, before turning to Europe. He lands in Thrace and extends his view over Mœsia, Macedonia, the Grecian continent and isles, Illyrium, Italy, with her insular dependencies, Spain, Gaul, Britain, Germany, and the Eastern borders, and lastly treats of Africa. His Manual, written clearly and condensed with admirable skill, is one to which we can award uncommon praise. Mr. Nicolay had a broader space to cover—the Old and New Worlds lay before him, with their geography interminably extended and infinitely subdivided. His plan has been, in accomplishing this difficult work, to present an introductory chapter of generalities, as the distribution of land and water, the shape of the earth, climate, geology, natural productions and man. Then, assuming Asia as the central mass, he elaborately sets forth the results of the latest investigations concerning its coast-line, boundaries, watershed,

ivers, and lakes. Europe forms the second group, and is treated upon a similar principle, with Africa, America, and Australia in succession, the island clusters falling into their natural order. It is not often, in these latter days, that we meet with a book upon which so much conscientious and judicious care has been bestowed. As a Manual of Ancient and Modern Geography, embracing the subjects we have noticed, it is one of the very best that could be selected for use on the higher educational level.

Of lectures and addresses we may notice *A Lecture on Lectures*, by the Rev. G. W. Kitchen (Bell & Daldy).—*On some of the Grounds of Dissatisfaction with Modern Gothic Architecture*, by Mr. E. B. Denison (J. H. & J. Parker).—*Two Lectures on the Currency, delivered in the Year 1858*, by C. Neate, Esq. (J. H. & J. Parker).—*The Queen's Colleges and the Queen's University*, by a Professor (Bell & Daldy).—*"The Voluntary System" applied to University Examinations. Considerations addressed to Members of Congregations*, by D. P. Chase (J. H. & J. Parker).—*Lord de Ros's Remarks on the New Examination System for the Army* (Ridgway).—Of miscellaneous matters we have *The Parian Chronicle subversive of the Common Chronology*, by Mr. Franke Parker (J. H. & J. Parker).—*The Truck System: a Book for Masters and Workmen*, by Mr. Bailey (Pitman).—*and The Two Babies: a Sketch of Every-day Life*, by A. Mother (Simpkin).

Of religious works we have received two volumes of the *Book of Psalms* (Bagster & Sons); the one according to the Authorized Version, the other pointed as they are to be sung or said in churches, which will delight grandmamma from the largeness and clearness of the type,—a volume of *Sermons preached in Westminster*, by the Rev. C. F. Secretan (Bell & Daldy).—*Characteristics of the Gospel Miracles. Sermons preached before the University of Cambridge*, with Notes, by B. F. Westcott (Macmillan & Co.).—*The New Apostles; or, Irvingism: its History, Doctrines, and Practices, considered by the Light of Scripture and Reason* (J. Blackwood).—*A Simple Interpretation of the Revelation: together with Three Lectures lately delivered in Canada and the United States of America on the Restoration of Judah and Israel, God and Man, Christianity*, by H. W. Monk (Tallant).—*The Theology of Geologists as exemplified in the Cases of the late Hugh Miller and others*, by Mr. W. Gillespie (Black).—to which we may add *Paraphrases; and other Poems*, by an Irish Layman (Wertheim).—*and a Sketch of the Life of Walter De Merton, Lord High Chancellor of England*, by Edmund, Bishop of Nelson (J. H. & J. Parker).

LIST OF NEW BOOKS.

Anderson, Memorial of, by Walker & Cunningham, 2nd ed. 3s. 6d.
Beecher's Life Thoughts, 12mo. 2s. 6d.
Blunt's Readings on Morning and Evening Prayer, 2nd ed. 3s. 6d.
Bohn's Cheap Series, Rowland's Johnson, by Croker, 2s. 6d.
Bohn's Illust. Lib. "Recreations in Shooting," by Craven, n. ed. 5s.
Bloxam's Gothic Ecclesiastical Architecture, 10th ed. 7s. 6d. cl.
Book of Genesis in Hebrew, Revised Text, by Wright, 8vo. 10s. 6d.
Boy's Own Book, The, 2nd ed. 16mo. 8s. 6d. cl.
Broderick's Lays of the Sabbath, 12mo. 2s. 6d. cl.
Browning's Aurora Leigh, 4th ed. 7s. 6d. cl.
Buck's Rifle Volunteers: how to Organize and Drill, 6s. 10s. 6d. cl.
Buck's The Navies of the World, post 8vo. 7s. 6d. cl.
Catherine, by the Author of "Agnes and the Little Key," 2s. 6d.
Chandler's Spiritual Eating of the Body of Christ, 8s. 6d. cl.
Coles the Younger in Search of a Wife, illust. by Doyle, 16mo. 6s.
Cole's Oaths in Common Law, 6s. 2s. cl.
Coleman's Our Woodlands, Hedges, and Hedges, illust. 2s. 6d. cl.
Confidences, by the Author of "Rita," post 8vo. 10s. 6d. cl.
Crickle-Field, The, 3rd ed. 6s. 5s. half-bd.
Davies's Lectures on the Book of Esther, 8vo. 5s. 6d. cl.
De Dominic's Life and Contemporaneous Church History, 8vo. 7s. 6d.
De Lamarine's Mary Stuart, 8vo. 5s. cl.
Family Friend, The, Vol. Jan. to June, 1859, 8vo. 2s. 6d. cl.
Finelon's Télémaque, new ed. by Bertrand, 12mo. 2s. 6d. cl.
Fuller's Five Years in New Zealand, 8vo. 10s. 6d. cl.
Gatty's Parables from Nature, First Series, 7th ed. 22mo. 1s. 6d.
Gatty's Parables from Nature, complete, 2nd ed. 22mo. 3s. 6d. cl.
Guinness (H. G.) Sermons, new ed. 6s. 2s. 6d. cl.
Handel's Songs, Sacred and Secular, Book I., 4to. 1s. 6d. cl.
Harding's Lessons on Art, 2nd ed. imp. 8vo. 13s. cl.
Harris's (Elias Ann) Memoir, 2nd ed. 6s. 2s. 6d. cl.
Home Treasury of Old Story-Books, illust. 16mo. 5s. cl.
Houdin (R.), Memoirs of, by Himself, 2 vols. post 8vo. 21s. cl.
Jefferson's Miriam Copley, 2 vols. post 8vo. 31s. 6d. cl.
Keane's Out-Door Gardening during the Year, 6s. 1s. 6d. cl.
Lady's Tour round Monte Rosa, illust. post 8vo. 14s. cl.
Lancel's Woman's Sphere and Work, 2nd ed. 8vo. 2s. 6d. cl.
Lent Lectures delivered at Manchester, 8vo. 2s. 6d. cl.
Locke's Conduct of the Understanding, ed. by Corney, 3s. 6d. cl.
Matthew's Village Church Tune-Book, small 4to. 3s. cl.
Morris's Festival Works, with Life, illust. 6s. 5s. 6d. cl. gilt.
Moore's Lalla Rookh, 8s. 10s. 6d. cl.
Murray's 16 Years of an Artist's Life in Morocco, &c., 2 vols. 30s.
New Parliament, 1859, 12mo. 1s. 6d. cl.
Parent's Cabinet of Amusement, 7, post 8vo. 1s. 6d. cl.
Payn's Handbook to the English Lakes, 12mo. 1s. 6d. cl. 5wd.
Peaks, Fanes, and Glaciers, ed. by Ball, illust. 8vo. 51s. cl.
Pierce's Statutes relating to the Law, 1857-9, ed. by Bagg, 8vo. 51s. cl.
13s. 6d. cl.; Sea, 1, 1859, 8vo. 2s. 6d. cl.
Railway Library, "Only Daughter," ed. by Glean, 1s. 6d. 5wd.

Riadore's Initia Sacra; or, Doctrine of Church of England, 2s. 6d. cl.
Rigg's Modern Anglican Theology, 2nd ed. post 8vo. 2s. 6d. cl.
Ruff's Guide to the Turf, Spring ed. 1859, 6s. 8vo. 2s. 6d. 5wd.
Schmidt's German Guide, 12mo. 2s. 6d. cl.
Scott's Waverley Novels, illust. ed. Vol. 3, "Waverley," V. 2, 4s. 6d.
Seadamore's Manual of Daily Prayers, 8vo. 4s. 6d. cl.
"72," a Tale, 6s. 8vo. 2s. 6d. cl.
Stanfield's System of Direct Taxation, 8vo. 2s. 6d. 5wd.
Symmer's Sol-fa Method of Singing at Sight, Part 3, 8vo. 1s. 6d. cl.
Tales from "Blackwood," Vol. 5, 6s. 8vo. 1s. 6d. cl.
Thomson's Story of Cawnpore, post 8vo. 10s. 6d. cl.
Venn's Complete Duty of Man, new ed. 6s. 8vo. 2s. 6d. cl.
Weale's Handbook for Belgium, 8s. 12mo. 2s. cl.
Webster's Parliamentary Code of Private Bills, 6s. 8s. cl.
Wells's Pyrenees, West and East, post 8vo. 12s. 6d. cl.
Willis's Tables of Value of Lifehold, and other Property, 4ed. 10s.
Wolfe's Book of Barges, oblong, 2s. 6d. 5wd.

ARMED FOR PEACE.

ROUSEN by the cry of war and strife, uprose our Motherland,
With words of healing on her lips, the olive in her hand;
And on a Godlike errand sped, to bid the discord cease,
And over torn, distracted lands to scatter seeds of peace.
But woe! the ground is trampled o'er, the banners are unfurl'd,
And loud and ringing sounds of War re-echo through the world;
The olive-branch is stain'd and red, the dove hath closed her wings,
And mournful is the weary song the soul of Freedom sings.
On our hearts, and on our homes, a solemn shadow falls,—
The breath of treason seems to stir the banners on our walls;
Still the spirit of Old England smiles serenely from her throne,
And deems all hearts are firm, and pure, and faithful as her own.
The crashing cry of battle rends the air, and shrieks afar!
And ruthless hands once more have launched the thunderbolt of War.
Upstart, ye gallant spirits! bare the sword, and take your stand;
The bolt may fall and wound her—wound your noble Motherland.
Let every son that treads her soil prepare to take his place,
A true and worthy scion of the Anglo-Saxon race.
Arm! arm! to shield her honour, should the birds of prey alight,—
Uphold her ancient glory! and defend her ancient right!
Oh! rally round her standard with a blessing and a prayer,—
Her honour is the richest gem the sons of Freedom wear.
Oh! guard her with your loving arms, and at a wounding breath
Uprise ye! an avenging host, to tread the haunt of death.

Arm'd for Peace, and arm'd for War, oh! mighty Mother, rest!
Thy lion hearts like grains of sand are numbered on thy breast.
Arm'd for Peace, and arm'd for War! the righteous sword in hand:
They wait thy first impassioned sigh—thou holy Motherland!

M. H.

THE LITERARY FUND.

OUR readers have, no doubt, heard vague reports of a noble proposal lately made to this institution. We have thought it becoming in us to maintain silence while the subject remained under consideration of the Society. Now, however, that a majority of the Committee have pronounced a final decision on the question, we submit the facts and copies of the whole correspondence.

Under date, Tuesday, March 1, 1859, the following letter was addressed to the Registrars of the Literary Fund:

"Gentlemen,—I beg you to do me the favour to take the earliest opportunity of placing this communication before the President, Vice-Presidents, Council, and Committee of the Literary Fund. In conjunction with the Rev. Whitwell Elwin, well known to you by reputation, I have it in charge from a person whose name I am not at present at liberty to disclose, to offer to the Literary Fund a prospective endowment of a highly

valuable and important nature, comprising a magnificent library (in some respects unique, and in all respects of great worth to literary men), and the sum of 10,000*l.* for its maintenance and enlargement in perpetuity. This gift is made conditional on the Literary Fund's obtaining an amended charter, and rendering other services to literature than those to which it is, in its practice, at present limited. I do not consider that I should do justice to the generosity that has honoured Mr. Elwin and myself with this trust if I were to come to the approaching anniversary of an occasion on which I have heretofore been in opposition to the managers of the Literary Fund, and were to take that opportunity of submitting it to their notice. I feel sure that I cannot render better homage to the munificence of the proposal than by entering on its details in a spirit of conciliation and liberality, divested of any reasonable possibility of irritation or misconception. The forthcoming Annual Meeting, therefore, I shall abstain from attending. The friends who have been associated with me on former similar occasions will, yielding to the same reasons, also stay away. But we confide it to the fairness of the managers of the Literary Fund to make it known to the corporation at that meeting that we do not withdraw our opposition—that we hold it suspended only until this matter shall have been fully considered. In conclusion, I have to ask, for Mr. Elwin and myself, that when the Annual Meeting shall have been held, you will do us the honour to propose a time when the President, Vice-Presidents, Council, and Committee, will receive from us in person a full explanation of the offer with which we are entrusted.—I have the honour to be, gentlemen, your faithful servant,

"CHARLES DICKENS."

"To the Registrars of the Literary Fund."

This letter was acknowledged the following day:

"March 2, 1859."

"Dear Sir,—We have great pleasure in acknowledging the receipt of your letter of yesterday, which we shall not fail to lay before the General Committee at their monthly meeting on the 10th inst., the Annual General Meeting having already been postponed to Wednesday, the 16th.—We are, dear Sir, your faithful servants, B. NICHOLS, W. H. HARRISON, JOHN DICKINSON, Registrars."

"Charles Dickens, Esq."

On the 11th of March the subjoined letter was received:

"Dear Sir,—We are instructed by the General Committee to inform you that a Special Meeting, as requested by you, has been convened to receive the proposition referred to in your letter of the 1st inst., the meeting to be held on the Wednesday following the General Meeting, namely, Wednesday, the 23rd of March, in these apartments, at two o'clock, when the Committee hope that Mr. Elwin and yourself may do them the honour to come. We are further instructed by the General Committee to suggest that it would be very desirable that the proposals to be made should be reduced to writing and handed in at the close of the interview, so that they may hereafter, without any fear of possible misconception, be carefully and fully considered. We are further instructed to assure you that the Committee will not fail, according to your request, to make known to the General Meeting the motives that will cause the absence of yourself and friends from that anniversary.—We have the honour to be, dear Sir, your faithful servants, B. NICHOLS, W. H. HARRISON, JOHN DICKINSON, Registrars."

"To Charles Dickens, Esq."

—To which Mr. Dickens replied, on the part of Mr. Elwin and himself, that they would attend the meeting as proposed.

At the interview, held in the Society's Rooms on Wednesday the 23rd of March, the proposal, contained in an extract from a letter addressed by the donor to Mr. Dickens and Mr. Elwin, was handed in.

"Extract from a Letter addressed to Mr. Dickens and Mr. Elwin, dated 22nd March, 1859."

"I propose to state as briefly as possible, the offer I make, through you, to the Corporation of the Literary Fund. I design to bequeath absolutely to the Corporation, for the use of its Members and

Subscribers, my Library of Books and Collection of Manuscripts. In number the books average at present from 15 to 17,000 volumes; but, every year, they receive large additions; and the ultimate extent of this portion of the Bequest depends on the number of years I may live. The same is to be said of the collection of Manuscripts, which, though not at present very numerous, have, all, a marked and distinct literary interest. With a view to the maintenance of this Library, and its gradual increase, I offer to the Corporation the sum of 10,000*l.*: my intention being, that the whole of the income so arising, should each year be spent in the purchase of Books, under the direction of the managers of the Fund, in what is required for their accommodation and proper care, and in providing a Reading Room with conveniences for reference and study, accessible, at all times throughout the year, to the Members and Subscribers, under such regulations as the Corporation may appoint. Should this offer be accepted, the Will containing the bequest of the Library and collection of Manuscripts shall be executed, and a copy of those parts of it which refer to the Bequest shall be deposited with the Corporation. I am ready, at the same time, to make over at once to three trustees, to be named by myself and approved by the Corporation, the principal of the sum of 10,000*l.*: reserving to myself and one other person, a Life Interest therein, and the power of selecting certain approved Securities of Public Funds, land, or preference railway stock, in which we may require it to be invested. The entire bequest would become available on the deaths of myself and that one other person; the latter, if survivor, to have the same power over the income, and in appointment of fresh Trustees, as I myself possess. And the qualification of the Trustees, by whomsoever hereafter appointed, to be, always, their intimate connexion with or their high attainments in Literature. The sole condition I append to the offer which I thus empower you on my behalf to make, is, that a new Charter or private Act of Parliament be obtained now, with a provision defining the constitution and duties of the Council of the Corporation, in accordance with the 1st, 3rd, 4th, and 5th clauses relating thereto set forth in the Report of the Special Committee of 1855, and subjoined in the margin; † and that the three trustees to be now, and at all times hereafter appointed, be *ex officio* members of the governing body of the Corporation, one to serve upon the Committee of Management, the other two upon the Council. But, though I prefer that no other condition from myself should accompany the proposal you are so kind as to submit, it would be for the Corporation to consider, in settling the details of the new Charter or Act of Parliament, whether it should not include the power of exercising a larger discretion than the old Charter would appear to sanction, in receiving and applying, as well for the service and honour of Literature independently, as for the relief and protection of such of its followers, or their families, as may be in want or distress, any funds and resources which may here-

† *Marginal Appendix*.—"1. The Council to direct the Treasurer as to the investment of the funds of the Society, the sale of stock, &c. It will therefore naturally have the inspection of the accounts of expenditure by the General Committee, including the several grants made; and, on passing them, can in writing recommend to the Committee any suggestions (always prospective and never retrospective) that relate to the economy of the Society's proceedings, and the distribution of its funds. Such suggestions to be taken into consideration by the General Committee at their next meeting. If twice rejected by the General Committee, the Council to have then the power of appealing to the decision of a Special General Meeting. 2. Members of the Council, as under the original constitution of the Society, to have the privilege of attending the meetings of the General Committee, but without the power of voting there. 3. The regular meetings of the Council to be quarterly; but any five Members of the General Committee to have the power of calling a special meeting of the Council at any time. The Members of the Council, also, to have the power of summoning a special meeting of their own body, by presenting a requisition to the Registrars of the Society, to convene them at a week's notice. Such requisition to be signed by not fewer than five Members of the Council. 4. The Members of the Council to be elected by a General Meeting. One half of the Council to consist of Members of the Corporation who shall have served on the General Committee for at least one year; the remainder to be chosen out of the general body of Members of the Corporation. The Council to consist of twenty Members in all. One fifth to retire every four years. Five to constitute a quorum."

after be offered with a special reference to such higher objects. For, to you, I may venture to express the hope I entertain, that the chief worth and value of the proposal I now place in your hands, will be found in the example and inducements it may possibly present, to men of larger means and opportunities, for showing respect to the Literary calling, and a desire to promote its dignity and welfare. I beg permission merely to add, that, to whatever degree it may be found practicable or otherwise so to give effect in future years to more extended views in connexion with the Institution, the object of the present offer is, and is meant to be, kept entirely within the limit of such purposes and duties as the Corporation discharges under its present charter. It is based upon the belief that if Literary men could be led, by something in the nature of what is now suggested, to exhibit a more direct personal interest in the Literary Fund, a very large annual subscription from such men themselves, steady, continuous, and unavoidably self-increasing, might perhaps be realized, and most surely would be attended with inestimable advantages to all concerned. The amount annually required for the relief of Literary want and distress—and which, unhappily, has no tendency to diminish, as the varieties and facilities of employment in Literature become more and more widely diffused—would thereby be obtained: not only with much greater certainty and to a far larger amount than at present, but deprived of much that it is especially desirable to avoid, in making such forms of want the subject of charity. It may be for others to point out the necessity, which Mr. Panizzi has repeatedly urged, of multiplying libraries in London accessible to Literary students, and so relieving the British Museum of a press of readers, already becoming too large to be supplied by a single, however admirable, collection. Independently of that consideration, it has always seemed to me, that the existence of a good Literary Library in connexion with the Literary Fund would be a material assistance to its objects, in contributing to dignify the Institution itself. Literature would then be its prominent external symbol; and, blending that and the Pecuniary aid together, it would present in all respects a character and claim far higher than any Charity restricted solely to relief of the indigent could possibly put forward. And whether such a Society as the Literary Fund is purely eleemosynary, or whether it is allied to Literature in a way to give prominence to the latter, must be admitted to constitute all the difference to the Man of Letters himself. In the one case, his high calling is made predominant for the purpose of soothing his poverty; in the other, his poverty is employed to degrade his calling."

Mr. Dickens and Mr. Elwin having expressed their readiness to give any explanation that might be sought on the details of the offer made in this letter, several questions were put to them. On its being suggested that the Literary Fund might not have by law the power of directing any part of its resources to any purpose but the relief of literary want and distress, and that it therefore might not be justified in expending a shilling on a new charter, they replied that they had no doubt the expense of obtaining such charter could easily be defrayed by a subscription for the purpose, and that they had reason to believe its amount need not exceed 300*l.* (They immediately afterwards raised 150*l.* in only three donations.)

The important points that arose in the minds of Mr. Dickens and Mr. Elwin out of this discussion were two in number. Firstly, that the letter did not propose any deed of gift of the library. Secondly, that the 10,000*l.* being proposed to be conveyed to the Literary Fund in trust for the maintenance and increase of the library, the Literary Fund could derive no advantage from the money, in case of the library being by any accident destroyed before the two lives should have fallen in. On these questions they saw the gentleman for whom they acted. He at once empowered them to communicate to the Secretary of the Fund that he was perfectly willing to execute a deed of gift of all the books and manuscripts of which he might die possessed; and, further, so to convey the 10,000*l.* in trust, as that in the event of the

destruction of the library before its becoming the Fund's inheritance, the whole sum should be the absolute property of the Fund for its other purposes. These additions to the offer Mr. Dickens personally explained to the Secretary, who noted them down in writing from his dictation, and who laid them before the Council, Committee, and other officers at their next meeting.

Subsequently Mr. Dickens and Mr. Elwin were privately informed by a member of the Committee that the proposed investment of the Council with power was considered objectionable as establishing two governing bodies, one of which would be a check upon and might be an impediment to the other. Mr. Dickens and Mr. Elwin saw the donor again on this point. Anxious to remove any obstacle in the way of the acceptance of the offer, he at once adopted their suggestion to waive the reconstitution of the Council, and proposed instead that a certain number of the Committee should retire every year without being eligible for re-election until after a lapse of one or two years. Another member of the Committee urged that a conference would afford the best opportunity for the adjustment of any matters in dispute. To this proposition also the donor gave his ready assent. The subjoined letters, addressed to the members in question have reference to the suggestions thus made.

"April 9.

"To A. B. [Member of General Committee].

"I have communicated to the gentleman who offers to present his library and 10,000*l.* to the Literary Fund your opinion that many members of the Society would object to place the proceedings of the Committee under the supervision of the Council. The sole object of the donor is to secure in perpetuity a vigilant management of the affairs of the Society. He believes the end will be answered if a certain number of the committee retire each year and fresh members are elected in their stead. This scheme will be just as agreeable to him as his original proposition to increase the power of the Council, and he will be ready to assent to whichever of the two plans the corporation may prefer. I will ask you to have the kindness to communicate to the Committee this statement, which is made by the desire of the donor and with the hearty concurrence of Mr. Dickens.—Believe me, very truly, yours,

WHITWELL ELWIN."

"April 11.

"To C. D. [Member of General Committee].

"You may say to the Committee of the Literary Fund from me that I know the views of the donor to be so entirely devoid of any species of hostility, and his aims to be so identical with those of the best friends of the Society, that I am confident if an amicable conference is proposed between a deputation from the Committee on the one side and Mr. Dickens and myself on the other, that it will be at once accepted by us with every desire to come to an agreement on the subject. You cannot too strongly receive the assurance from me or convey it to others, that the donor has no ulterior views whatever, and that he has no sort of intention to direct, under cover of a donation of 10,000*l.* and 17,000 volumes of books, an attack upon the Society which, if he desired to make at all, he would make plainly and openly.—Ever very sincerely yours,

WHITWELL ELWIN."

The result was that Mr. Dickens received the following letter:—

"April 14.

"Dear Sir,—I am directed by the General Committee to inform you that it will give them great pleasure to receive Mr. Elwin and yourself, and hear what modifications of the liberal offer you are instructed by the offerer to make to them. The General Committee have fixed Wednesday, the 25th of May, at three o'clock, for this interview, and they have desired me to explain that this delay does not proceed in any degree from an insensibility to the importance of the offer, but solely from an anxiety lest the intervening dissolution of Parliament should, on an earlier day, preclude the full attendance of members which that importance demands.—I am, dear Sir, yours very faithfully,

"OCTAVIAN BLEWITT."

"Charles Dickens, Esq."

The Committee, at the same time, deputed one

of their body to see Mr. Dickens and Mr. Elwin, and state to them the objections which various members had urged against the proposal. One of these objections was, that there would be "no beneficial connexion between the charity and the proffered library."

Mr. Dickens and Mr. Elwin attended the Committee on the 25th of May. If the majority of the members were of opinion that there was "no beneficial connexion," it was plainly useless to discuss the conditions upon which a library should be received when it was resolved not to accept a library upon any conditions whatsoever. Mr. Dickens and Mr. Elwin therefore called upon the Committee to determine at the outset, whether they would, under any circumstances, accept the library and the 10,000*l.* for its maintenance. The views of the donor upon the subject of the "beneficial connexion" were explained to the Committee. He was simply proposing to complete the grand scheme of the Founder, who thus expressed himself in a letter, addressed to the Earl of Chichester in 1805, and printed in the Annual Reports of the Literary Fund for 1848, 1849, and 1850:—"The Society, having a local habitation, might not only deposit its own papers, but those of authors and collectors who possess any valuable records respecting literature. Books are frequently sent by claimants on the Society, and authors and publishers might be induced to furnish the new productions of the press. A library might, therefore, be annexed at a trifling expense; and admission to it, as to a common room, to every member of the Society, by a small subscription, would not only assist the general income, but attract the subscribers to a common centre of communication and action, and produce numerous and important effects." The donor shared the convictions of the Founder, and of the former Committees, who were at the pains to proclaim the founder's views. Like the Founder, the donor was of opinion that, since the title of admission to the library would be a subscription to the charity, the two departments would aid each other,—that the library would assist the "general income" of the charity, and that the charity would help to win favour to the library. He felt that if the magnificent collection at the British Museum had grown up round an institution like the Literary Fund, the readers who crowd that Library could not have been neglectful of the Charity to which it was appended, and that there could have been no surer method of keeping the wants of literature before the minds of those who were participating in its benefits. Even if the library should not flourish according to his expectation, he was confident that it would be serviceable to some persons, and could by no possibility be an injury to the Society; inasmuch as their present rooms would accommodate the books, and the interest of the 10,000*l.* would amply suffice for the cost of their superintendence. Nor could anybody suppose for an instant that there would be one subscriber less to a fund for assisting necessitous authors, because the charity had an excellent library attached to it.

After stating the views of the donor upon the subject of the "beneficial connexion," Mr. Dickens and Mr. Elwin withdrew. The Committee then discussed the question; and finally came to the following Resolution, by a majority of 13 to 7:—

"That no sufficient evidence has been laid before this Committee of any pecuniary or other benefit resulting to the Society from the proposed accession to it of a Library, so as to justify the Committee in recommending the same to a General Meeting."

Thus, the majority of the Committee have not only declared, in contradiction to the views of the Founder, that they will not allow the public to have the advantage of the most munificent offers in aid towards the completion of his design, as stated by himself, but they have now declared that, while resolving on the 14th of April to invite Mr. Dickens and Mr. Elwin "to hear what modifications of the liberal offer they were instructed by the offerer to make," they had, nevertheless, determined to reject the offer whatever those modifications might be.

FOREIGN CORRESPONDENCE.

Florence, May 17.

DURING the first few days which followed the recent change of government here, there was no lack of prophetic hints, from very opposite quarters of the political compass, to the effect that so great and sudden a crisis would quickly be followed by as potent a reaction. The *Codino* party, in particular, shook their diminished pigtailed ominously, and predicted that the national enthusiasm then just kindled throughout Tuscany would turn out mere *fuoco di paglia*, and that the "proof of the pudding" would draw down on the unlucky stirrers thereof a fate similar to that of the unfortunate Bedreddin, who compounded the pepperless cream tart in the Arabian tale. To talk as yet of the results of the Tuscan revolution would indeed be begging the question of Italian fitness for liberal institutions. There is still much to be done before Tuscany can so much as get fairly launched on the rail of her future progress. The liberty of the press, which in these first days of transition it has been deemed prudent only very partially to restore,—the appointment of a popular assembly, through which the voice of the country may really reach its rulers' ears, whoever those rulers may be, are among the matters of first necessity to the fit working of the new régime. Still there are hopeful symptoms for those who can read them, which testify that our pudding (I say our, for a fifteen years' residence in Tuscany seems to invest one with a right to the possessive pronoun) is less akin to the ephemeral *genus soufflé* than to substantial English plum-pudding, which, *par parenthèse*, is popularly known here by the sonorous title of *Prembodino*.

The war fever, instead of going out with a puff, as was predicted of it, when the repressive system and the charm of clandestinity should be taken off, has risen only the higher for its freedom. "The war of nationality" is the one thought, word, and desire throughout Tuscany. Every other topic of interest, even the late appointment of the new Ministry, seems weak and insipid in comparison. People are glad, no doubt, to see public business undisturbed and public prosperity unbroken. "Nobody seems one penny the worse," nor the less safe from the predicted "reign of terror," because the tiara and keys over the Papal Nuncio's *portecochère* have disappeared, together with the respective arms of the Austrian and Neapolitan Ministers when they shook the dust off their feet against our reprobate city. But the war is, after all, the Alpha and Omega of Italian feeling, and the ancient petty jealousies between Cities and States, about which so much has been predicated, are swept out of existence by the strong wind of a single national desire, as if they had never been.

Little Tuscany, when her muster-rolls are complete, will be able to bring nearly 24,000 men to the field—a respectable quota for a population of not two millions. The new regiments are entirely composed of volunteers, a great part of them *contadini*. The forced levy or conscription has not been required to fill the lists. Great numbers of young men of family and fortune have enlisted in these and in the Piedmontese troops, and the tricoloured banner seems the rallying point of all the manhood of Italy. A large class of educated men who are unfit to shoulder the musket, artists, professors, men of letters, are every day offering themselves eagerly to give what aid they can to the cause, by taking service in the medical staff, the commissariat, the engineers,—anything, rather than stay behind inactive when Italy takes the field.

Large sums of money, horses, arms, contributions of every kind, are daily flowing in from private sources. Theatrical companies, singers, and instrumental performers, give their services gratis to raise money for the families of the poorer volunteers. Nor let it be thought that Tuscany's example is unfruitful of influence in other States. Near five thousand Roman volunteers are now being drilled and organized at Arezzo and other towns; and numbers of stalwart peasants of the Roman Maremma, "such *pezzi di giovani*!" (strapping young fellows), as our slenderer Tuscans admiringly call

them, pass through Florence on their way to the army. One of the strongest proofs of the skilful mixing of our pudding (as far as it is yet concocted), I take to be, the voluntary offers made by many of the leading mercantile men here and at Leghorn (a number of whom are Jews) to advance money to the Government to any amount required, at a low rate of interest. The offer has been refused, with thanks; but it significantly points out the wisdom of that edict of the provisional Government which makes all creeds equal before the law, and removes the religious disabilities, which were laid on tenfold by the Concordat.

Per contrò, the priests are, as usual, busy doing all the mischief in their power. One form taken by their efforts has been to persuade the people to draw out their money from the savings' banks, on pretence of an approaching state of general anarchy. Hitherto, however, I think I may say that their laudable efforts to sow discontent have had but little success.

So, while the Franco-Piedmontese and Austrian thunder-clouds are swelling and swelling to bursting point, the other States of the Peninsula await, not with folded hands, the tidings of the war, which seems to every man a personal question. It is only now, while looking out on the vast preparations which are on foot on this and the other side of the Alps for the coming struggle, that one can fully estimate the desperate gallantry of the forlorn hope of 1848; and one marvels more and more that Italy, "the effete and utterly worthless," should have been able to hold her ground even as she did against her ponderous enemy, or to bide her time as she has done bravely for the last ten years of martyrdom.

It is somewhat provoking, at a time when by far the greater part of our countrymen and women in Florence are doing their utmost to show their good will to the Italian cause, to see a small portion of them making themselves remarkable by manifesting, in season and out of season, their sympathies with the things that were; their contempt and distrust of the things that are; and their desire for a return of the *status quo*, by whatever means procured. Heaven forbid that the expression of honest private opinion should be muzzled by expediency here or elsewhere! but it is hardly wise—hardly even generous—to stand forth so needlessly in the full stream of newly-kindled national enthusiasm, especially when its manifestations have been so admirably controlled and kept in hand by a steady guidance rare in any country, unique in this. Under these circumstances, it appears that a word of warning has been given to those who have made themselves most conspicuous for Austrian sympathies, and a paper has been circulated among them, signed "*i Toscani*," exhorting them, as citizens of a free country, to respect the efforts of Italy to obtain a like freedom; and "not to try to pervert public opinion by professions of sympathy with the *ci-devant* rulers," whose departure has been the first step on the path of regeneration. This very moderate and un-terrorist-like curative process will probably have little effect beyond that of making the patients cry out that they are, like Dousterswivel, "robbed, murdered, and put in fears of their life!" But it is hardly to be wondered at if the Tuscans feel a little sore on the subject, when some of the Belgian journals assure them that "England has pledged herself to re-seat the Grand-Duke on his throne." It is the misfortune of days like these, all alive with hopes and fears, that almost any absurdity, however wild, finds a hearing. TH. T.

OUR WEEKLY GOSSIP.

THE Committee of the Literary Fund has divided into two camps. About four or five years ago, as our readers know, the members of the Society which this Committee represent parted into two divisions,—one mainly literary and reformative, the other mainly official and conservative. If the reforming gentlemen had the strength of reason on their side, the official gentlemen had on their side the more immediate resource of votes. Routine kept down Reform. The Reformers, however, bated no jot of hope; for a remnant of literary representation, strong in character if not in numbers, remained in power on the Committee, and they never doubted that such objects as

they had in view must in the long run find favour in the eyes of these their literary brethren. So time has proved. In another column may be read the strange tale of an offer made to the Committee of the Literary Fund of a library of books and ten thousand pounds for its maintenance,—the reception of this offer in principle,—the interviews with Mr. Elwin and Mr. Dickens,—the discussion of details in Committee,—the various letters and personal communications on the subject of these details, all implying that the principle had been received,—and, last of all, the rejection by a majority of six voices of this accepted principle. A stranger story has not been told the public in our day. A noble gift of books and money—placed at the service of letters—has been rejected by those who profess to understand the wants of men of learning and genius, without reason assigned or assignable, without reference to a general meeting of the Society, and in defiance of every principle involved in the preliminary debate. No man will feel surprised to hear that such a course encountered the most strenuous opposition from those members of the Committee who have literary name and reputation at stake. Earl Stanhope, the Bishop of Oxford, Dr. William Smith, Mr. Panizzi, Mr. Henry Reeve (Editor of the *Edinburgh Review*), and Sir John Forbes, implored their colleagues not to stultify themselves by such a vote. Mr. Pollock threw in his voice. Mr. Monckton Milnes and Mr. George Godwin were absent from town, but their opinions were known to be against the obstructives. Nine voices, however, though each represented weight and mass of personality in the world of thought, must go down before the Yea or Nay of thirteen gentlemen unable to give a reason for their votes. Thirteen obstructives have resolved, in the name of a literary society, and against the protest of the literary members, that a good library of books, with ten thousand pounds to keep it up, is a pernicious thing to have! What course will the official-reformers adopt? On this point we are without information. We trust, however, in the interests of literature, that they will refuse to accept a decision hostile to their own convictions, and to the declared wishes of the Founder of the institution.

Three new trustees have been added to the National Portrait Gallery Commission; namely, Sir George Cornewall Lewis, the Bishop of Oxford and Mr. William Stirling, M.P.

The Society of Arts have resolved to recommend Her Majesty's Commissioners to postpone the more immediate arrangements for the projected Great Exhibition, until events shall have pointed out the policy of fixing on either 1861 or 1862. This recommendation has been made solely on account of the disturbed state of Europe. A brilliant advantage is undoubtedly sacrificed; for the project has been received with the utmost favour, and the guarantee fund of a quarter of a million substantially secured; but we think the Society shows its courage and good sense, in not pressing on the scheme in front of complications so little favourable to works of peace.

The Annual Meeting of the members of the London Library will be held this afternoon (Saturday), at 3 o'clock. Lord Clarendon, President, will take the chair.

This evening the Society of Arts hold a reception at the Museum of South Kensington, when the extensive galleries will be thrown open to the invited public.

The Trustees of the National Gallery, having unhappily for the public some control over the Turner and Vernon collections in their new home, object to the liberal system under which the Sheepshanks gallery is shown being applied to these national treasures. "Ten to four, and no gaslight allowed," is, in effect, their answer to all applications. So the Turner drawings—the Vernon pictures—are to be shut away from the evening picture—that is, to say, from the public. No reason for this exclusion is vouchsafed. Nor do we believe that any good reason can be found. It is not pretended that the evening visitors at South Kensington are of a sort to do the pictures more harm than the morning visitors. It is not affirmed that gas, when properly managed, is more injurious to paint than sunlight,

heat, and dust. What, then, is the reason for this refusal to allow the public access to their own possessions? Is it a personal reason? The parties who stand in the way of a popular arrangement like this may rest assured that the country will not accept the decision they have come to without knowing the reason why.

Among the forthcoming sales of interest, we notice Mr. Chaffer's Collection of Engravings, to be dispersed on Tuesday next,—and the late Mr. Dawson Turner's Collection of Manuscripts on Monday week.

We insert the following note as it comes to hand:—

"Ballymacoy House, Killavallen, co. Cork, May 23.
"With reference to the remarks of one of the Professors of the Queen's Colleges on my pamphlet, allow me to assure you that the statements I ventured to publish are quite untouched by what he has said. The whole question will probably engage before long the attention of a Parliamentary Committee, and your anonymous Correspondent will then have an opportunity of discussing it under the most satisfactory circumstances.

"I have, &c. JOHN POPE HENNESSY."
Mr. D. Mitchell, of the Zoological Gardens, has transferred his services from Regent's Park to the Bois de Boulogne. The Société d'Acclimatation, of which our readers heard the other day, have bought him out. Mr. Mitchell's management of the Zoological Gardens for a dozen years had been most successful. When he entered on his duties in 1847 the income had been diminishing annually for eight years; the collection had declined in interest, and the visitors had fallen off to so low a number that in that year they did not amount to 94,000. After a hard struggle the point was turned in 1850, when the arrival of the Hippopotamus, till then thought an impossibility, carried all the town to Regent's Park. They found to their surprise that the collection excelled its palmy state in the old, fashionable time, when rank and beauty crowded the Gardens on Sundays, and that the neglected Gardens of the Zoological Society were the most interesting sight in London. From that time to the present, the support of the public has been ample and unflinching,—the number of visitors frequently touching 400,000 in the course of the year. The average income of the Society has more than doubled. The collection of living animals is the finest in the world, and contains more species than all the Zoological Gardens on the Continent can produce. The Reptile House, the Aquarium, and many other improvements were entire novelties to the public, and many sections of the collection were altogether unrepresented before his time. The Antelopes, the Cranes, and the Himalayan Pheasants are instances of this. The Eland has been perfectly acclimated in England, upwards of twenty calves having been produced from the animals bequeathed by the late Lord Derby; and the Himalayan Pheasants imported in 1857 will in a year or two be as firmly established as the Elands. The Council in their Report to the Society acknowledge the services of Mr. Mitchell, and he goes to the scene of his new labours with every wish for his success.

Mr. Gatléy, the English sculptor in Rome, favourably mentioned in our Roman correspondence of last week, was, by a slip of the pen, called Mr. Gatléy.

If there be any reader of ours needing to be reminded of the existence of Kew Gardens, they should be reminded of it now, while the chestnuts are in blossom. These National Botanic Gardens, containing the great Palm House, the Old and New Museums, the Tropical Aquarium, Flower Gardens, and New Arboretum, have been lately improved and adorned. They are now open for the season, every week-day from one o'clock till dusk. There is no easy and inexpensive trip out of London pleasanter or more profitable than one to Kew.

The choice cabinet of coins of the late Mr. Huxtable has been sold during the past week by Messrs. Sotheby & Wilkinson, at prices worthy the best days of numismatics. The following may be quoted among other fine examples:—a coin of Alexander I. of Macedon, in silver, 16l.; another of Antigonus, King of Asia, a beautiful specimen, 12l. 12s.; another of Philip V., 13l.; Alexander II. 9l.; a

rare coin of Croesus, with head of Jupiter to the right, 18*l*.; coin of Phæstus, 13*l*. 15*s*.; Priscus II. of Bithynia, 18*l*. 10*s*.; Tenedos, Insula, 13*l*. 13*s*.; Teios, griffin with curled wings, 18*l*. 10*s*.; Mausolus, 15*l*.; coin of Lycia, with lion's head, 10*l*. 10*s*.; an octodrachm of Antiochus III. of Syria, a fine coin of great rarity, 80*l*.; Alexander Bala, of Syria, 20*l*. 10*s*.; Antiochus VI. of Syria, 80*l*.; Tryphon of Syria, 28*l*.; Ptolemy III. of Egypt, 12*l*. 15*s*.; Ptolemy V. 13*l*. 15*s*.; Galba, a choice coin of the first brass, 18*l*. 5*s*.; medallion of Constantius II., 15*l*.; gold coin of Postumus, 15*l*. 10*s*.; medallion of Aurelian, 15*l*. 5*s*. There were also some rare early British coins, of which the following are examples:—A copper coin of Cunobeline, 13*l*. 15*s*.; another reading Cunobelin in full, 10*l*. 5*s*.; another, with Camuloduno on the reverse, 11*l*. 5*s*.; a silver penny of Boadicea, of great rarity, 25*l*.; coin of Cunobelin in silver, with name in full, 15*l*.; another of different type, 12*l*. 5*s*.; penny of Tasciovanus, 20*l*. 10*s*. These coins produced no less a sum than 500*l*. per ounce. Total, 2,708*l*. 6*s*. 6*d*.

The Americans have shown their appreciation of M. Agassiz's scientific labours by having subscribed 6,400*l*. to enable him to publish the natural history of the west coast of the United States.

We read in the Paris papers the interesting news from Egypt, that M. Mariette, who conducts the excavations there, has found at Thebæ the grave of Pharo Amasis, completely undamaged. The king lay in a coffin, which was quite covered with gold, and ornamented with large wings. About thirty pieces of jewelry of great value were found; among these is worthy of especial notice, a gold axe with relievo figures on lapis-lazuli.

Prof. Napoli, of Naples, states that he has discovered that the lava issuing from Vesuvius contains portions of selenium and tellurium, combined with titanium.

Those who were present at the late reception of the President of the Royal Society may have observed a number of Chinese works, profusely illustrated with woodcuts, which would immediately suggest the nature of the books to those unacquainted with the Chinese language. These books are the production of Dr. Hobson, a gentleman educated at University College for the medical profession, who, twenty years ago, undertook the arduous duties of a Medical Missionary to the Chinese. What Dr. Hobson and his colleagues at Canton have done for the Chinese by practically teaching them surgery and medicine at the Hospital at Canton is popularly known; but it is not so generally known how great a benefit Dr. Hobson has conferred on the Chinese by translating into their language the familiar facts of the profession to which he belongs. Nothing, we should think, that a missionary could do amongst an intelligent people like the Chinese would be likely to open the way for an intelligent consideration of Christianity more effectually, than introducing to them the great facts on which the modern art of healing is founded. Their aversion to dissection, and ignorance of any surgical methods for the treatment of disease, had practically deprived them of any benefit arising from a knowledge of anatomy or the practice of surgery. Through Dr. Hobson's work, they may now get an insight into some of those first facts and principles with regard to the structure and functions of the human body which cannot fail to exert an influence on people so ready to inquire and so apt to imitate as the Chinese. In an English Preface to the work on Surgery, Dr. Hobson tells us that his treatise on Physiology has been twice republished by persons holding high official situations in Canton, and that it is much sought after in Shanghai and other places. Proficients as the Chinese are in literature, demanding a high standard of critical knowledge in the examinations at the public schools, they have never yet instituted any examinations in the sciences connected with medicine. The fact is, the Chinese have yet to become scientific, have yet to understand the distinction between Art and Science, and to learn the value of generalizations founded on the observations of the facts of nature. From the evidence of Dr. Hobson, and the capacity displayed by Chinese youths educated in the medical schools of Great Britain, it would appear that they are capable of

apprehending the facts and principles of the natural sciences. If such a culture should become general in China, it is impossible to calculate the influence it may exert on their civilization and the destinies of their race. In order to render the works more readily understood by the Chinese, Dr. Hobson has had recourse to copious illustrations, and for these he has been indebted to English works. They have all, however, been executed by Chinese artists, and as first efforts they are very well executed. We may hope, now that a first effort has been made, and with apparent success, that other works treating of modern science will be introduced to the Chinese by some of our countrymen.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—THE EXHIBITION of the Royal Academy is NOW OPEN.—Admission from Eight till Seven o'clock. One Shilling. Catalogues, One Shilling. JOHN PRESCOTT KNIGHT, R.A., Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—THE FIFTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 3, Pall Mall East (close to the National Gallery), from Nine till Dusk.—Admission, 1*s*.; Catalogue, 6*d*. JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.—THE TWENTY-FIFTH ANNUAL EXHIBITION of this Society is NOW OPEN at their Gallery, 53, Pall Mall, near St. James's Palace, daily from Nine till Dusk.—Admission, 1*s*.; Season Tickets, 5*s*. JAMES FAHEY, Sec.

'THE DERBY DAY' by W. P. FRITH, R.A., is now ON VIEW at the GERMAN GALLERY, 105, N. B. Road Street. Open from One till six.—Admission, One Shilling.

FRENCH EXHIBITION, 120, Pall Mall.—THE SIXTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN. Also, in the same building, the WORKS of DAVID COX.—Admission, 1*s*.; Catalogues, 6*d*. each. From Ten till Six.

VICTORIA CROSS GALLERY, EGYPTIAN HALL, Piccadilly.—Open from Ten till Six; Evening, from half-past Seven till Ten.—A Series of large Historical Paintings by L. W. Desanges, authentically illustrating with life-size Portraits the bravery and stirring deeds of those who gained the Victoria Cross of Valour in the Russian and Indian Wars.

ROYAL COLOSSEUM.—Patrons, HER MAJESTY, and H.R.H. THE PRINCE CONSORT.—GREAT ATTRACTIONS.—Eight New First-Class Exhibitions and Entertainments for One Shilling.—Reseoped for the Season.—Three Grand and Unrivalled Dioramas of Paris, Lisbon, and London.—Children under 10 and Schools, 6*d*. Open, Morning, Twelve to Five; Evening, Seven to half-past Ten. Dr. Bachofner, F.R.S., Sole Lessee and Manager.

LAST WEEKS.—ROYAL POLYTECHNIC INSTITUTION.—Patron, H.R.H. THE PRINCE CONSORT. NOTICE.—The Institution will be continued OPEN FOR ONLY A FEW WEEKS LONGER.—All the LECTURES, EXHIBITIONS, DIS-SOLVING VIEWS, &c., as usual, until the final close.—Admission, 1*s*.; Children under 10, half-price.

DR. KAHN'S MUSEUM, top of the Haymarket (open for Gentlemen only).—Dr. Kahn will deliver lectures daily, at Three and half-past Eight, at his unrivalled and original Museum, on important and interesting topics in connexion with Anatomy, Physiology, and Pathology, &c. (Lectures by Dr. Kahn's Lectures, &c., free by post for twelve stamps, direct from the Author, 17, Harley Street, Cavendish Square.

MADAME CAPLIN'S ANATOMICAL and PHYSIOLOGICAL GALLERY (for Ladies only), OPEN DAILY, 28, Berners Street, Oxford Street, W. Lectures on Wednesdays by Madame Caplin, commencing at 2 o'clock.

ROYAL INSTITUTE OF ANATOMY AND SCIENCE, 260, OXFORD STREET, nearly opposite the Princess's Theatre.—This splendid Institution is now complete, and OPEN DAILY, for GENTLEMEN ONLY, from Eleven a.m. till Ten p.m. Popular Lectures take place six times every week (Lectures by the Scientific Apparatus, and the most superb Collection of Anatomical Specimens and Models in the world; also extraordinary natural wonders and curiosities.—Admission, 1*s*.; Catalogue, Free.—"A really splendid collection."

SCIENCE

Memoirs of the Geological Survey of India. Vol. I. Part II. Published by order of the Right Honourable the Governor-General of India in Council. (Calcutta, Printed for the Government of India.)

THE long-neglected geology of India is at last felt to be of importance; and we have now another portion of the official survey of that country. The title of this book might lead to some expectation of a magnificent publication, fully illustrated, and resembling the great work of Prof. Rogers on the Coalfields of Pennsylvania, which we recently noticed. No such publication, however, as that is now before us, but merely an instalment of what must be regarded as simply preliminary and cursory inspections. It is indeed no easy thing to make a survey in the empire of sun and swamps, jungle and fever. During the five months' duration of the surveyor's visit in 1851 there fell in his field of observations nearly 400 inches of rain, and there were only 63 days in which the amount was less than one inch. Returning to the same

hills during the rainy season of 1852, the survey commenced in the preceding season was completed, and a map, on a scale of one mile to the inch, was published in 1854, to accompany the first Part of this Report. The small outline map of a larger area appended to the present publication is the result of flying sketch surveys; and we have nothing more in these pages than two papers,—one 'On the Geological Structure of a portion of the Khasi Hills, Bengal,' by Mr. Oldham, the superintendent, and the other 'On the Geological Structure of the Nelghiri (or Neelgherry) Hills, Madras,' by Mr. Blanford. The latter district is the well-known principal Sanitarium of Southern India.

In countries like our own geological surveying for Government is a particularly pleasant occupation to men of any mind. Our fortunate surveyors are frequently located in the midst of grand and beautiful scenery, and inhale the healthiest breezes while they take the strike and dip and stratification of picturesque rocks, search pleasantly for fossils and make happy acquaintance with all the local savans. In fact, their daily work is the relaxation of less lucky geologists. They are paid by Government for enjoying themselves to the top of their bent. For them the sun shines, the streams glisten and babble, the birds sing cheery songs, the rocks yield their choicest secrets, and the neat country inns their daintiest stores. Storms and inundations and waterfloods of rain are not for them. When the summer is ended and wintry blasts begin to sweep over the hills and down the valleys, our fortunate friends lie home to Jernyn Street, if in England, or to comfortable head-quarters, if elsewhere; and there, surrounded by books and charts and accumulated fossils and merry friends, they pass the dreary months safely housed, honourably treated and pleasantly occupied,—until the returning spring invites them again to take the field, and encamp on the hills, and climb the precipices, and disport themselves scientifically in Nature's fairest or grandest scenes—and all this, too, upon the strength of our reluctantly paid taxes! Luckiest of scientific labourers are they!

Now change the country and the scene. Go with Mr. Oldham across stormy seas, and land on those shores where open-air life is often the high-road to death;—go and survey the rocks and ranges which fling back the burning sunbeams with redoubled heat, and take your dip and strike and stratification in those regions of fevers and sunstrokes, or raining deluges and inundated valleys. Then you will know that the delights of Government geological surveying depend entirely upon the country. Here it is health and peace and knowledge,—there it is labour and difficulty, and disease, and possibly death! Here the average annual fall of rain may perhaps amount to thirty or forty inches, and may be distributed with tolerable equality over the whole twelve months. There the fall of rain in twenty-four hours is not unfrequently two feet six inches, that is, as much as the whole year's fall in many parts of Europe; and there, too, the annual fall is not distributed over the whole twelve months, but is concentrated into four or five months, and during that space of time amounts, perhaps, to some 600 inches! Truly, surveying there at such seasons is scarcely *land* surveying.

Thus it happened in the preparation of part of this book, as already stated, and therefore we must not expect a perfect or detailed account of the localities named. We obtain from these pages little of geological value to British students. The fossils which would have interested us were lost *in transitu*. Should they be replaced hereafter, it may be found, that the

Fauna of the Nummulitic group in Eastern Bengal is nearly as rich in species as that of well-known localities in Western India. In another book, sixteen species are cited as occurring in Eastern Bengal.

Some of the most attractive notices in this work relate to Physical Geology. Such are the curiously flat-topped plateaux of the range of the Khasi Hills, forming long swelling grassy plains, marked here and there by small outstanding hillocks, which scarcely interfere with the general level. These suggest the action of long-continued denuding forces at tolerably fixed levels. One remarkable terrace marks an elevation above the present sea-level of about 4,200 feet. Another well-marked level of terracing occurs at a height of from 2,200 to 2,400 feet; and similar plateaux at nearly the same elevation may be traced in other places along the face of the hills. These and other geological appearances tend to confirm the general statement that, in most parts of India there have been long-continued intervals of time during which the denuding and degrading action of oceanic forces has continued, and has produced in several places great table-lands or expanses of flat country. In other places, the same action has produced a remarkable uniformity in the general elevation of the country, however broken that general elevation may seem to be by isolated peaks, or by separate but minor ranges, or river valleys, and other depressions.

Deep and narrow gorges or valleys form another peculiar feature in the Khasi Hills. In these the rivers in the northern portion of the hills find their courses to the plains, and the level of the stream under one station is 3,000 feet below it. Littoral or ordinary marine action could scarcely have produced these long, deep, and sinuous gorges. They appear to have been excavated almost entirely by the force of the streams which have flowed, and do now flow, impetuously through them. They, probably, present a striking example, on a grand scale, of the almost incredible power of degrading and removing which atmospheric agents may exert under peculiarly favourable circumstances. The surveyor gives us an instance. After a sudden and heavy fall of rain, he visited one of the streams in these hills. The water had then risen only thirteen feet above the level at which it stood a few days previously; yet the rush was tremendous. Huge blocks of stone, measuring several feet across, were rolled along with an awful crashing impulse, almost as easily as pebbles in an ordinary stream. In one night, a block of granite, estimated to weigh upwards of 350 tons, was moved onwards for more than a hundred yards; while the torrent was actually turbid with large pebbles, which were suspended in it like mud in flooding waters. It may well be supposed that in such a vicinity there is scarcely any soil on the flats of the hills, and that the growth of the trees is cut off as though with an axe along the edges of every flat. Nevertheless, trees grow abundantly on the sloping sides of the valleys, where they are well sheltered.

Not only do these roaring and rushing waters sweep soil and stones from the surface of the flats, and excavate deep basins beneath, but they dash through numerous fissures and clefts in the sandstone and limestone, and spring from the solid face of the rocks at different levels, tearing down fragments of the hardest masses, and precipitating them into the gorges below. Vast amounts of suspended matter are carried down by the hill-streams. Some which in drier weather were beautifully pellucid, become in bad seasons so turbid, that a white card is invisible at the depth of an inch and a half.

The sediment on being measured in one or two instances amounted to one-fifth and nearly one-third of the total bulk. Another proof on a large scale of the wearing power of water is found in the steady retrogression of the Mawmai Falls, at the calculated rate of five feet in the year. A conjectural estimate of the lapse of time during the retrogression of these falls from their original flow at the general face of the rocky scarp of the hills to their present position, gives the period as 5,700 years.

The floods are excessive at times, and then most destructive. In June 1851 a heavy flood took place in these hills. The mischief done originated not so much from the actual amount of rain as from the great rise of the waters consequent upon the rain-falls, and the ponding back of the waters by numerous impediments. The torrent thus restrained finally burst with accumulated force through all barriers and swept everything before it, rising not less than fifty feet. The richly-wooded slopes of the valley were scored with innumerable gullies and deep cuts, frequently extending from the level of the water up to the very summit of the lofty banks. From one of these deep cuts, in which a little trickling rill usually flowed, a mass of stones of various sizes had been carried down which contained not less than five thousand tons of material. The stones varied in size from one to twenty cubic feet. A large suspension-bridge had spanned the river, but was utterly swept away. Nothing but a single screw bolt, which had formed one of the fastenings of the wall-plates, indicated that such a structure had ever existed; and when the waters had subsided, one of the heavy cast-iron standards, which had supported the chain, could be seen, about 250 yards down the stream, jammed between huge blocks of stone in the river-bed. A thick range of trees, which formed a shady covering to the road for nearly a mile, was entirely and cleanly swept away, and with it the strongly-built revetment wall which supported the road.

The distribution of the bulk of the material thus rudely brought down is curious. Within the hills, the river-beds are strewn with rolled masses and boulders of great size, but when the streams emerge from these rocky gorges they pass almost immediately into a country of perfectly uniform level, and there become comparatively stagnant. At a very short distance from the foot of the hills not a pebble, even as big as a nut, is to be seen, and from thence to the shores of the Bay of Bengal, is continued one unbroken deposit of sandy mud and purer sand. Another singular phenomenon is the way in which such turbid streams raise their banks above the ordinary level of the surrounding country, as may be seen, after rain, at the base of these hills. Along the edges of the ordinary channels of many of these streams high and continuous banks have been formed, and these are often five and six feet above the general level of the land all around. Rich, coarse, rushy grasses, fed by the continuous moisture of the stream, luxuriate on these banks. These act as a filter when the water rises, so that it naturally forces its way through them. In such water, as it overflows the banks, great clouds of suspended matter may be held; but at the other side of the bank, which is not commonly more than three feet in breadth, the water rushes out into the general flat perfectly clear, though dark in colour.

The geological surveyors of India will do well in future to interperse as many of these interesting phenomena of physical geology as possible, in order to redeem their pages from consignment to mere official and scientific

readers. The present publication is chiefly useful in showing how little is known of and how little has been done for Indian geology.

SOCIETIES.

ROYAL.—May 19.—General Sabine, Treas. and V.P., in the chair.—Prof. Rogers was admitted into the Society.—The following papers were read:—'On the Anatomy of *Victoria Regia*,' by A. Henfrey, Esq.;—'On the Specific Gravity of Alloys,' by A. Matthiessen, Esq.—Prof. Thomson, of Glasgow, exhibited and explained his Marine Signal and testing Galvanometer Apparatus, used in laying down the Atlantic Telegraph.

GEOGRAPHICAL.—May 23.—Anniversary Meeting.—The Council's Report congratulated the Society on the prosperous state of its affairs,—the increase of 132 to its List of Fellows, and the addition to its permanent fund of 500*l*.—In the Map Room the accessions number 2,174 maps and charts, and in the Library the books and pamphlets, 900 vols.; in both of these departments improvements have been carried on, and reference to the collections facilitated. Dr. Shaw's service have been again brought into requisition by the Committee of Council on Education, in the examination of the candidates for lectureships in Geography.—The Fellows have been indebted to the University of London and the Royal Society for the use of their spacious Hall at the evening meetings; but application has been made to the First Lord of the Treasury for sufficient apartments, in the event of the erection of public buildings in Burlington Gardens.—A charter of incorporation has been granted to the Society during the past year.—The changes in the Council for the ensuing year were as follows:—Sir R. I. Murchison, the President, going out at the expiration of his second year of office, to be succeeded by the Earl of Ripon, and the vacancy among the Vice-Presidents, occasioned by the retirement of Rear Admiral Sir G. Back, to be supplied by Sir R. I. Murchison; and those in the ordinary councillors, caused by the retirement of Lord Broughton, Lord Dufferin, Lieut.-Gen. C. R. Fox, Col. J. H. Lefroy, R.A., the Bishop of Oxford, Sir H. Rawlinson, and Col. T. M. Steele, to be filled by Sir G. Back, Sir B. Brodie, the Hon. F. H. G. Calthorpe, M.P., Capt. the Hon. J. Denman, R.N., Laurence Oliphant, Esq., Major-Gen. J. E. Portlock, R.E., and J. A. Warre, Esq., M.P.—The President, Sir R. I. Murchison, then presented the Founder's Medal to Capt. R. F. Burton, for his various exploratory enterprises, and especially for his recent perilous expedition, in company with Capt. J. H. Speke, to the great lakes in Eastern Africa; and the Patron's Medal to Capt. John Palliser, for the valuable results of his explorations in British North America and the Rocky Mountains. He also presented a Gold Watch, of the value of 25 guineas, to Mr. J. M'Dougal Stuart, for his discovery of large tracts of pasture land in South and Central Australia. These awards having been received by Capt. Burton, the Earl of Carnarvon, on behalf of Capt. Palliser, and Count Strzelecki, on behalf of Mr. Stuart, Sir R. Murchison then delivered his Anniversary Address.

GEOLOGICAL.—May 18.—Major-Gen. Portlock, V.P., in the chair.—Messrs. R. Meeson, G. Stuart and Col. S. C. Stepany, were elected Fellows.—The following communications were read:—'Palæthyologic Notes, No. 12.—Remarks on the Nomenclature of the Fishes of the Old Red Sandstone,' by Sir P. Egerton, Bart.—'On the Yellow Sandstone of Dura Den and its Fossil Fishes,' by the Rev. John Anderson, D.D.

STATISTICAL.—May 17.—Col. Sykes, M.P., in the chair.—T. P. Tate, Esq., was elected a Fellow.—Mr. Acton read a paper, 'Observations on Illegitimacy in the Parishes of St. Marylebone, St. Pancras, and St. George's, Southwark, during the year 1857.' The writer had been furnished by the Registrar-General with a copy of the notes relating to the deaths of illegitimate children under five years of age. In each case the sex of the infant, its age at death, the occupation of the mother, and the immediate cause of death, are stated; as also

whether it took place in a workhouse, and whether an inquest was held on the body. From information supplied by Dr. Randall, Medical Officer of the Marylebone Infirmary, the occupations of the fathers of 170 illegitimate children have been tabulated, as well as the ages of 178 of the mothers. Of 392 illegitimate children buried in 1857, 326 were less than one year old, and of these, 260 were less than six months old. This great mortality is attributable either to the children being put out to nurse, or to the failure of breast-milk through the destitution of the mother. Of 329 mothers of illegitimate children, 194 were domestic servants. Of the 170 fathers, 25 were servants, 20 labourers, 11 carpenters, 8 tailors, and 2 policemen.—A paper was afterwards read by Mr. Welton, 'On the Occupations of the People of England and Wales, Part II.'

LINNEAN.—May 24.—*Anniversary Meeting.*—T. Bell, Esq., President, in the chair.—The Report read by the Treasurer stated, that the total receipts during the past year, including a balance at the last audit of 659l. 7s. 3d., had amounted to 1,727l. 7s. 10d., and the expenditure (less 286l. the price of consols purchased), 886l. 1s. 3d., leaving a balance at the present audit of 841l. 6s. 7d. The increase in the cash balance was 181l. 19s. 4d., being a balance in favour of the Society on the year's account of 272l. 2s. Since the last anniversary, 18 Fellows, 3 Foreign Members, and 2 Associates had died; and 26 Fellows, 4 Foreign Members, and 2 Associates had been elected. From the Address of the President, which, touching upon the progress of the Society, showed that, while the botanical element predominated, the Society was not retrograding in zoological science,—it appeared that an unusual number of valuable books of the ordinary description had been presented to the library and collections during the past year, and others which demanded special notice.—The Secretary read biographies of the Fellows of the Society who had died during the past year.—The change in the Council for the ensuing year was as usual:—Five Fellows, Mr. Currey, Dr. Grant, Mr. Janson, Dr. Lindley, and Sir Charles Lyell, were elected in the room of the following five, who were removed.—Mr. Babington, Mr. Darwin, Dr. Hooker, Mr. Hudson, and Mr. M'Andrew. Mr. Bell, Dr. Booth, and Mr. Bennett remain President, Treasurer and Secretary.

ZOOLOGICAL.—May 24.—G. R. Waterhouse, Esq., V.P., in the chair.—Mr. Holdsworth read a note 'On the Development of *Aurelia aurita*, as observed in the Tanks of the Society's Aquarium.'—Mr. Woodward described a new species of Scissurella, from the coast of New Zealand, and proposed to call it *S. Mantelli*.—Mr. Woodward also exhibited drawings of, and described the animal of a species of Cyclostoma (*C. articulatum*), brought home from the island of Rodriguez alive by the late Madame Ida Pfeiffer.—Mr. Bartlett exhibited a skin and some feathers of an Emeu, which he regarded as affording indications of a new species. The bird was obtained in the interior of South Australia, several hundred miles from Port Phillip, and differed from *Dromaeus Nova Hollandie*, in having the whole of the feathers marked by transverse bars, whence Mr. Bartlett proposed to call it *Dromaeus irroratus*.—Mr. Slater laid before the meeting a 'Synopsis of the Thrushes (Turdidae) of the New World,' for publication in the Society's *Proceedings*.—Mr. Slater also exhibited a specimen of a Great Northern Diver, from Mr. Gurney's collection, with the bill white and much thickened.—A record of the periods of incubation of the birds breeding in the Gardens was read to the meeting by the Secretary; and it was announced that examples of several rare animals, amongst others, a pair of the new Cassowary or Mooruk (*Casuarus Bennettii*), presented by Dr. Bennett of Sydney, had been lately added to the collection in the Gardens.

CHEMICAL.—May 5.—Prof. Brodie, President, in the chair.—Mr. C. S. Wood read a paper 'On Bases produced by Nitrous Substitution.' The author described a new crystalline base of a dark carmine colour, that he had obtained by treating

an alcoholic solution of dinitro-naphtalin with sulphide of ammonium.—Mr. J. S. Blockey read papers 'On the Commercial Estimation of Nitre,' and 'On the Manufacture of Sulphate of Copper.'—Dr. Odling, Hon. Sec., read a paper 'On the Saline Atomic Volume of Lithium.' He estimated this volume at 6.4, the primitive volume being 11.0.

SOCIETY OF ARTS.—May 25.—Prof. Donaldson in the chair.—The following gentlemen were elected members:—Messrs. G. Bendon, W. Charles, J. Davis, C. F. Dennett, J. P. Dyott, F. H. Hobler, C. F. Jones, H. E. Norfolk, A. Piggot, R. Stedall, J. Tann and W. Young.—The paper read was, 'Some Remarks on the Application of Definite Proportions and the Conic Sections to Architecture, illustrated chiefly by the Obelisk, with some History of that Feature of Art,' by Mr. J. Bell.

MEETINGS FOR THE ENSUING WEEK.

MON. TUES. British Architects, 8.
Institution of Civil Engineers, 9.—Conversations.
Royal Institution, 3.—'On Geological Science,' by Prof. Morris.
WED. Geological, 8.—'On the Sinking for Coal at the Shireoaks Colliery,' by Mr. Lancaster.—'Notes of the Geology of Southern Australia,' by Mr. Selwyn.—'Notes on Spitzbergen,' by Mr. Lemont.
THURS. Linnean, 8.—'On Homalium,' by Mr. Bentham.—'Synopsis of the Dalmatians,' by Mr. Bentham.
Society of Antiquaries, 8.
Zoological, 3.—General.
Royal Institution, 3.—'On the Seven Periods of Art,' by Mr. Lavard.
FRI. Royal Institution.—Meeting at 8: Lecture at 9.—'On the Persistent Types of Animal Life,' by Mr. Huxley.
Archæological Institute, 4.
SAT. Royal Institution, 3.—'On Modern Italian Literature,' by Mr. Lacaita.
Institute of Actuaries, 3.—Annual General.

FINE ARTS

ROYAL ACADEMY.

AMONGST other gleamings, which even the most careful wanderings through the ranks of stone and canvas creatures will leave, we may mention, by way of leave-taking, Mr. Marshall's *The Expulsion* (No. 1249), a bold academic treatment of the old departure,—*Daphne* (1269), an unfinished marble statue, treated in a pretty, but rather French manner, by Mr. Wood,—and Mr. Slater's *Bard of Coila* (1253), crowned with laurel, has not caught the best moments of Burns's face—if, indeed, any marble could ever give a correct impression of his large, lambent eyes.—Mr. F. M. Miller's *Evangeline* (1266) is nothing but a staring woman in a semi-conventional dress. Why go to Longfellow's second-rate, awkward poem, when Shakespeare's works are as yet almost unrepresented in marble?—Mr. Durham shows great promise in his *Parting of Paul and Virginia* (1270). The group is tenderly and poetically treated. Virginia's face prettily expresses her sorrowful determination to obey God's will; but Paul's is a little too much of the straight-nosed Greek nonentity. Why not give him such a head as he must have had,—there is no ideal to preserve!—Mr. C. Moore's *Nursery Legend* (1262) is an awkward subject, too ambitiously handled.—Mr. Papworth, jun.'s head of *Mr. Roebuck* (1359), is timid, but carefully worked, and highly characteristic.—Mr. Thomas Holloway (1272) may be a very excellent man, and may intend very laudably, as he says in the Catalogue, to found a charitable institution; but he does not look very heroic as a life-size figure.—In the north room the inexperienced visitor, unaccustomed to the malevolent caprices of the 'hangmen,' should not miss Mr. M. Anthony's thoughtful, though not inviting *Stonehenge* (1065).

The Architectural Drawings grow few and poor, all the best going naturally to the Architectural Exhibition, where they are less crowded, acquire more notoriety, and attract those whom they concern. Amongst the small notabilia interesting for subject are *The Spurgeon Tabernacle* (1119), Mr. Pocock's design,—the neatly-planned and executed *Parish Church of SS. Peter and Paul* (1113), by Mr. J. P. Jones,—Mr. Lane's *Design for a Jardin d'Hiver* (1114), for the Sultan,—Mr. Brierly's *Bomareund and Sebastopol*, sea scenes, (1164, 1180).—Mr. Edmeston's *Architectural Exhibition* (1135) is remarkable as an instance of the gross colouring and exaggeration of architectural drawings, painted and heightened "pour encourager les autres." The proportions are quite

wrong, and give an unfair and quite erroneous impression of vast size.

Many complaints against the Hanging Committee reach us. From these we select one in which the artist complains in his own name, and produces the precise facts on which his remonstrance turns.—

"25, St. George's Square, Regent's Park, May 18.
"I have a grievance against the Royal Academy of Arts, which has been accumulating from the year 1854, inclusive, without prospect of redress; and as it concerns all Art-students, and shows the administrative system of the Royal Academy, I beg to appeal to you, and through your widely circulating medium to the public at large, for fair play and justice.

"I have been a working student of the Academy since the year 1843. During the first ten years of my studentship, the institution awarded me four medals. In December 1853, the Academy awarded me—by, I believe, an all but unanimous vote—the gold medal for the best historical painting. The subject of competition was 'Orestes pursued by the Furies.' At the following Academy Exhibition, in accordance with the usual custom, I sent this prize picture to be exhibited. But the Academicians suspended it in the worst position in the Exhibition, viz., on the top line, next to the ceiling, and refused 'by order of Council' to state in the Catalogue that the gold medal had been awarded to it; though the Exhibition Catalogues show that such an announcement was customary. Hence, instead of the advantages which might have resulted to me from my work being pointed out to the public, it was by the position assigned to it, treated as inferior to the works of students who had no claim to distinction. There is a gravity in the facts of this case, because they virtually prove that the Academy seeks to discountenance, instead of to encourage, its most successful students so soon as they have attained a right to public notice.

"On this occasion I dared to remonstrate; and I have never since had a painting well hung on the Academy walls.

"My contribution to the following Exhibition, 1855, was a composition from the Book of Job. This also was fixed next to the ceiling; though when afterwards fairly exhibited, it received the distinguished approval of the press. In the statement of this picture in the Academy Catalogue, the compiler had so mutilated the quotation descriptive of the work—though little more than half the allowed quantity—that he rendered my picture apparently nonsensical. Now, the Catalogue of this year was full of blunders, and fell under your censure. Exhibitors complained to you, I among them; and as I had again complained of what I conceived to be unfair, instead of cringing and quietly submitting, as expected, to all treatment of the Academy, right or wrong, just or unjust, I had committed offence No. 2, and had become a marked man, to be treated as a disaffected and rebel. My next contribution to the Royal Academy, 1856, was accordingly marked 'doubtful,' which meant that it would be badly placed; so I obtained its withdrawal.

"Shortly afterwards, the Academy invited me, according to custom, to compete for the 'travelling studentship,' which is only open to gold medal students. In reply to my written application for the regulations, after much delay I received a letter from the Secretary, I believe, though unsigned, giving information, which he subsequently admitted was incorrect. I competed for the honour, and sent my Job picture. On inquiring at the Academy the result, this strange answer was given me,—'That the competitive pictures were considered insufficient, partly because they were not quite recent; that the students would be again invited to compete; and that the pictures (just rejected) would be re-admissible.' There is a strange mystery herein, that I forbear to comment on. Let the Academy explain it as they can. However, I painted a picture expressly for this second competition, viz., 'Simon Peter.' "He went out and wept bitterly." The Academy did not condescend to inform me of the result; but on inquiring at Trafalgar Square,

the clerk curtly informed me that the honour would not be awarded to either of the competitors. Here was further mystery, which, coupled with antecedent facts, engendered suspicion, and induced me to request from the Secretary an official communication of the decision. The Secretary's written reply confirmed the clerk's statement, and added, that the candidates' pictures were rejected at the first competition mainly from want of merit; though I have another official letter from the Institution written after that rejection, stating that the rejected pictures were re-eligible. A marvellous contradiction! A second competition was required because the candidates' paintings were not recent nor sufficient, but the same rejected works were re-admissible! The competition was conducted with secrecy. The pictures were not exhibited. I was not allowed to see my competitors' works; of which I am wholly ignorant, except by hearsay.

"My next contribution to the Royal Academy (1857), subject, 'Prospero and Miranda,' was also placed next the ceiling in a corner. In 1858, my fate was worse. My two contributions were rejected; but eventually the less important and more inferior work was suspended in a dark corner of the Architectural Room. This year, I sent a picture, in size about 4 feet by 3 feet, of 'Christ and the Syro-Phœnician Woman,' the result of six months' earnest thought and patient labour: my reward is, a place in the Exhibition where it cannot be properly seen—it is in my condemned locality, near the ceiling.

"The Academy may now seek to justify its treatment of me by endeavouring to depreciate my works—a plausible excuse, and difficult for me to controvert, since I cannot decently trumpet my own merits. But this much I may say, that several Royal Academicians have voluntarily expressed their sympathy and regret 'that my pictures have by inadvertence received places inferior to their deserts.' If I could consider the injury inadvertent, I would be silent. But the coincidence of inadvertence year after year is too extraordinary for ordinary credulity: it appears systematic rather than accidental, especially coupled with the contradiction of awarding a gold medal, and then denying publicity and exhibiting the prize work out of sight, and the strange contradictory and secret proceedings relative to the travelling studentship. An aggregate of facts suggesting that the policy of the Academy is to extinguish prize students who adhere to its tuition.

"My profession is my subsistence, and the treatment I have received from the Royal Academy is seriously detrimental to my interest. The branch of Art I have selected, historical painting, is the least remunerative, and therefore should be the most encouraged by the Academicians; and though in a gallery insufficient for the purpose one should not always expect a good place, yet one is entitled to claim exemption from perpetual banishment to the ceiling; and I appeal to you and the public whether it is right that I should be the annual victim of injustice? I am, &c. CHARLES ROLT."

FINE-ART GOSSIP.—The French Exhibition is perpetually recruited by new arrivals from France and Flanders, and even the pictures which were here at the opening appear new by the excellent system of frequently changing their positions, —so that those that were yesterday first are to-day last, and those which were yesterday last are to-day first. We should be glad to see half as much fairness and even-handed justice characterize the hanging of the Royal Academy pictures. Amongst the new pictures deserving notice we may mention that vigorous cattle and landscape painter Trovon's *Hay Cart* (No. 148) and *The Rainbow* (150). Both these pictures seem to English taste a little heavy and low in tone, and somewhat painty and unfinished in texture, —but they are still works of great interest and merit, being so simple and unaffected in composition. In 'The Hay Cart' the dark dog contrasts well with the light horse, and the quivering mass of hay in the wagon with the lighter sky. The horses step out of the canvas with great life and power. 'The Rainbow' is better in colour, and the yellow and black cows and

the returning horses are as pleasant as they are true. —But the best picture in the gallery, except M. Leys's study of Erasmus figures in the Holbein manner, is M. Knaus's *Bavarian Policeman summoning Gipsies to exhibit their Papers* (91a), a perfect gem of character and humour. The scene is a forest, where a group of gipsies are expostulating with the pompous old village syndic, who, with his buttoned great-coat, order in his button-hole, and sword by his side, is looking with contemptuous dignity at the permit the old voluble croone is showing him. A ragged bandit sort of gipsy youth lolls under the tree, —a gipsy girl, half-dressed, comes out with her hair half down to hear the conference, —a gipsy child, quite naked, gambols on its back, and another stops his playing at the strange voice; but the finest and most picturesque figure of all is the lank, shambling half-juggler, half-poacher, who with a hare and some pheasants at his belt hides them behind his back, while he leans with affected indifference against the tree, where the leaves are browning in clumps, and listens to the magisterial decision. Behind the syndic, on a plank over a rivulet, gather unseen by him a threatening band of gipsies armed with cudgels and scythes. The faces are admirable for humour, and the whole painting is sparkling with talent, as picturesque as it is eccentric. M. Knaus's other picture, *Bavarian Woman fetching her Husband from the Beer-house* (91b), is clever, and that is all. The man is the usual red-nosed, drunken boor, but the woman is original. —M. Gallait's *Evening Prayer* (75) is fine in colour and religious in feeling. —M. Couturier's fowls are full of character, though not finished with quite patience enough. *A Quarrel* (41b) is painted with great enjoyment of the bullying despotism and fussy violence of the monarch of the farm-yard dunghill. —M. Gerald's *Marie Antoinette the Morning of her Execution* (76a) is worthy of Delaroc's pupil, but the dethroned queen is not queenly enough. The picturesque ruffian watching the prayer and the savage soldiers swearing at cards give both picturesqueness and pathos to the scene. —M. Plassan's *Tired out* (131) is beautiful as ever with the bloom of billowy pink satin and the peachy cheek. The background is a little too hot. —M. Stevens's *Return from the Bal Masqué* (142a) for the sort of thing is dextrous and clever. —M. Schlesinger's *Love's Physician* (129) is a well-studied costume picture of the Molière times. The French take a broader and truer view than we do of the generic ages of costume: the shining, tight, black silk stockings, the ribbon in the hair, the buckle on the shoe, they use them all more gaily and in a less laboured way than we do. —M. Muller's *Improvisatore* (121) is a conventional picture, broadly painted. The inspired itinerant, with a guitar without strings, is seated on one of the great stone lions at Venice, and is listened to by three Venetian female water-carriers, who lean on their yokes and rest their large brass cauldrons while he sings of Tasso or the Doges. —M. Bossuet's *Vice of the Mosque of Cordova, from the Mosque Bridge, on the Guadalquivir* (24) is a strong picture, but the sunshine, though intense, has a coldness about its heat, as if it shone on ice. The *Illustrated Catalogue* to this Exhibition is a pleasing and well-executed novelty.

Herr Eugen Adam, from Munich, known by his representations of former Italian wars, has gone to the Austrian head-quarters, to take part in the campaign as battle-painter.

The Belgian Government makes great efforts to encourage monumental painting in the country. It has given order to the painter M. Leys, of Antwerp, to adorn the Town-house with frescoes, the subjects of which are to be taken from the history of the town. MM. Guffens and Swerts, who have painted the frescoes in the principal church, St. Nicholas, have been intrusted by Government with the decoration of the church, St. George, at Antwerp. MM. Lagye and De Faeye are executing a rich composition in the Aula of the University at Ghent. The hemicycle of the Council-Hall of the Senate is likewise to be adorned with large wall-paintings. It is not known who will be intrusted with these; but MM. Gallait and De Kayser are named by rumour. The vestibule and the council-hall in the Palais de la Nation at Brussels

is to be embellished considerably by works of the plastic art. A number of younger artists, as MM. Melot, Leclercq, Poelaerts and Devigne, have already received orders for different statues, groups and bassi-relievi. To finish this account of the peaceful artistic doings at Belgium, we have still to mention a monument, to be erected at Antwerp, in honour of the celebrated Marx van St. Aldegonde.

MUSIC AND THE DRAMA

MUSICAL UNION.—RUBINSTEIN'S SECOND PERFORMANCE, TUESDAY, May 31, ST. JAMES'S HALL, Half-past Three.—Quartet, Haydn: Grand Trio, B flat, Beethoven; Quintet, E minor, Mendelssohn; Solos, Piano-forte.—Artists: Awski, Goffré, Blagrove, and Platti. Pianist, Rubinstein.—Visitors Tickets, 10s. 6d. each, to be had of Cramer & Co., Chappell, and Oliver, Bond Street. No artists will be admitted without a Ticket. J. ELLA, Director.

RUBINSTEIN'S SECOND PERFORMANCE, at the Musical Union, will be on TUESDAY, May 31. No more free admissions will be given, and no Artists admitted without a Ticket. J. ELLA, Director.

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. Costa.—On FRIDAY NEXT, June 3, Costa's ELI (the Concert of the Season). Principal Vocalists: Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, Mr. M. Smith, Mr. Santley, Signor Belletti. Tickets, 3s., 5s., and 10s. 6d. each, at the Society's Office, 6, in Exeter Hall.

ST. MARTIN'S HALL.—MISS ANNIE GODDARD begs to announce that her CONCERT, under distinguished patronage, will take place on TUESDAY EVENING, May 31, at Eight, in aid of the Funds of the Great Northern Hospital. Vocalists: Madame Clara Novello, Misses Banks, Palmer, Annie Goddard; Messrs. Sims Reeves, Monton Smith, Santley, and Thomas. Flute, Master Drew Dean; Piano-forte, Miss Arabella Goddard. Solo Violin, Wieniawski. Conductors, Messrs. E. J. Hopkins and Randegger. Reserved Seats, 3s. 6d.; number of Seats, 500. Tickets, 10s. 6d. each, at the Society's Office, 6, in Exeter Hall, and at the Society's Office, 6, in Exeter Hall.

ST. MARTIN'S HALL.—MISS PALMER'S GRAND CONCERT, WEDNESDAY EVENING, June 1, at Eight. Vocalists, Madame Rudersdorf, Miss Banks, Miss M. Bradshaw, Miss Palmer, Messrs. Sims Reeves, Walter Macfarren, and Thomas. Instrumentalists: Miss Arabella Goddard, Messrs. Maycock, Nicholson, C. Harper, and Hansner; Solo Violin, Herr Molique. Conductors, Messrs. Walter Macfarren and A. Randegger. Tickets, 10s. 6d. each, at the Society's Office, 6, in Exeter Hall, and at the Society's Office, 6, in Exeter Hall.

MISS ARABELLA GODDARD'S SECOND SOIRÉE will take place on FRIDAY EVENING NEXT, June 3, at the St. James's Hall, on which occasion she will be assisted by Herr Joachim, Mr. Doyle, and Signor Platti.—For full particulars see Programme. The Matinee will take place on Friday, June 4, at 3 o'clock. Tickets, 10s. 6d. each, at the Society's Office, 6, in Exeter Hall, and at the Society's Office, 6, in Exeter Hall.

MISS LE DIEU has the honour to announce that her SOIRÉE MUSICALE will take place on MONDAY, June 6, at the Beethoven Rooms, 76, Harley Street, Cavendish Square, when she will be assisted by the following Artists:—Miss Louisa Van Noorden, Miss Stella, her first appearance in public, Mr. Beuthin and Mr. Henry Lepoldi and Mr. T. Van Noorden. Tickets, 10s. 6d. each, at the Society's Office, 6, in Exeter Hall, and at the Society's Office, 6, in Exeter Hall.

MISS LEFFLER begs to announce that her ANNUAL CONCERT will take place on TUESDAY EVENING, June 7, at St. James's Hall, to commence at Eight o'clock. Vocalists: Madame Lemmens-Herrington, Miss Louisa Van Noorden, Miss Leffler, and Miss Dolby. Piano-forte, Master Drew Dean. Flute, Master Drew Dean. Solo Violin, Mr. Walter Macfarren, and Mr. J. L. Hatten. Reserved Seats, 3s. 6d.; number of Seats, 500. Tickets, 10s. 6d. each, at the Society's Office, 6, in Exeter Hall, and at the Society's Office, 6, in Exeter Hall.

MR. RICHARD BLAGROVE'S CONCERT, Willis's Rooms, THURSDAY MORNING, June 9, at Half-past Two o'clock. Mr. Sims Reeves, the English Clee and Madrigal Union, Miss Banks, Mrs. Lockyer, Mr. Foster, Mr. Lockyer, Mr. Monton Smith, Mr. Wynn, Mr. Thomas. Piano-forte, Miss Cecilia Summerhayes; Violin, Mr. Henry Blagrove; Violoncello, Signor Platti; Concertina, Mr. Richard Blagrove. Conductors, Mr. Henry Jones, and Mr. Richard Blagrove. Tickets, 10s. 6d. each, at the Society's Office, 6, in Exeter Hall, and at the Society's Office, 6, in Exeter Hall.

MR. CHARLES HALLÉ'S PIANO-FORTE RECITALS.—Mr. Charles Hallé begs to announce that he will RESUME his RECITALS at his Residence, 8, Mansfield Street, Cavendish Square. The dates are fixed for Thursday, June 9, Friday, June 10, and Saturday, June 11, to commence at Three o'clock. Subscription for the Series, One Guinea.—Subscriber's names received at Messrs. Cramer & Co., 30, Regent Street; Mr. R. Co., 30, New Bond Street; and at Mr. Hallé's residence.

HERR C. OERTHLE begs to announce that his MORNING CONCERT will take place at Willis's Rooms, on SATURDAY, June 11.—Artists: Madame Clara Novello, Herr Reichardt, Mr. Weiss, Herr W. Ganz, Herr L. Riez, Mr. Lazarus, Herr Zidel, and Herr Oertle. Tickets, 10s. 6d. each, to be had of Mr. Richard Blagrove, 10, Easton Road, Easton Square, N.W.; of Messrs. Whistons & Co., 20, Conduit Street, Regent Street, W.; Tickets, 7s.

MR. BALFE begs to announce his MORNING CONCERT, at St. James's Hall, on WEDNESDAY, June 10, on which occasion Mlle. Victoire Balfe will sing for the first time in a London Concert Room.—Miss Anna Balfe, who is to be had of Mr. Richard Blagrove, 10, Easton Road, Easton Square, N.W.; of Messrs. Whistons & Co., 20, Conduit Street, Regent Street, W.; Tickets, 7s.

MR. BENEDETTI'S ANNUAL MORNING CONCERTS ON MONDAYS, JUNE 13 and July 4, at St. James's Hall, when the following distinguished artists will appear:—Madame Clara Novello, Madame Sherrington Lemmens, and Mdlle. Ariot, from the Imperial Opera, Paris (her first appearance); Mesdames Guarducci, Serelli, and Victoire Balfe (her second appearance in a concert); on July 4: Signor Montini, Lucio Graziati, Badiali, Marini, Facchi, and Lanzoni, from the Royal Italian Opera, Drury-Lane (by the kind permission of E. T. Smith, Esq.); Signor Belletti, Herr Reichardt, and Mr. Santler; Miss Arabella Goddard, Marini, Joachim, Wieniawski, Giulio Koronzi, Signor Piatti, and M. Tague. The programmes will be published when the engagements now making with other eminent artists are completed.—Sofa Stalla, 11, 12; Reserved Seats, 10s. 6d.; body of Hall, 2s. Sofa Stalla, 11, 12; Reserved Seats, 2s.; Gallery, 1s. Tickets and Places may be secured at Mr. Mitchell's Royal Library, 33, Old Bond Street.

CHRISTY'S MINSTRELS.—Grand Change of Programme.—Open EVERY NIGHT at Eight; the usual DAY REPRESENTATION EVERY SATURDAY AFTERNOON at Three.—Dress Stalls, 3s.; Unreserved Seats, 2s.; Gallery, 1s. Tickets and Places may be secured at Mr. Mitchell's Royal Library, 33, Old Bond Street.

CONCERTS OF THE WEEK.—The list of concerts drawn out last week, though long enough, it will be owned, to satisfy the most exacting appetite, was still not complete.—Mention should have been made of a meeting of the *Vocal Association*, at which Mr. Lindsay Sloper's cantata, 'The Birthday,' was repeated; and of benefit-entertainments given by Mrs. Gardner and Madame Sala.

This day week an excellent second *Matinée* was given by Madame Schumann and Herr Jules Stockhausen, at which the lady was playing her best—among other music, with Miss Emma Busby, the four-handed *allegro* in a major by Mendelssohn, which we never relished so much before. As a singer of the air of the *Seneschal* from Boieldieu's 'Jean de Paris,' Herr Stockhausen could not be exceeded,—and the same may be said of Herr Joachim's solo performance of the suite of pieces by Bach. A chamber-concert of superior quality could not be imagined.—One as good was given by Mr. Lindsay Sloper on Monday, including (among other noticeable matters) the giver's playing of Dusek's 'Invocation' Sonata, a noble work, though perhaps too gloomy for public use.—Mr. Sloper's vocal duet of 'Memories,'—Signor Piatti's suite of pieces by Bach,—the singing of Mr. Sims Reeves in 'Excelsior,' about as fine as the singing of tenor man can be (to the height of the well-known poem, which Mr. Hutton's music hardly is),—and of Miss Dolby in her disinterred Handel-song from 'Admetus,' also a graceful Serenade by Signor Randegger.—Miss Theresa Jeffreys claims a word as a promising beginner, with a fair *soprano* voice and more sensibility than training. The fact speaks sharply to the premature haste with which singers now-a-days present themselves, that almost every beginner has to learn to sing in tune after having begun before the public. This cannot be right.

M. Depret, a Belgian singer,—the only one who has weathered the disruption of M. Rémusat's French comic opera company with a certain success,—took his benefit on Tuesday. Among those vocalists who, like M. Chollet, and (as was said the other day of M. Montaubry) sing everywhere, without its being easy to range them as exactly tenors or baritones, M. Depret is not the least meritorious. Those of his class, however, belonging to its second order cannot be credited with great musical value. He was assisted, among other singers, by Mrs. Enderssohn, whose beautiful *soprano* voice (and it is among the most beautiful which rich England has ever produced) has vexatiously stood still.

Wednesday's Opera Concert at Sydenham was very brilliant; though made up, as such concerts must be, of known music. Madame Penco had a great success,—greater than we opine, she merits. Madame Nantier-Didié, too, proved that she can sing English as well as most foreigners, by her delivery of the "Evening Prayer" in Signor Costa's 'Eli.'—In the evening was Herr Joachim's Third Beethoven Concert. These entertainments are only beginning to assume their right importance when they are coming to an end. Nothing more superb than the rendering of the Storm-quintet (in C major) could be conceived. Neither, without forsaking our allegiance to Herr Ernst,—whose playing, on his best days, was in some points unapproachable,—have we ever had anything so noble, solid and warm, without fever, as this leading of chamber-music by Herr Joachim.—Later in the

same evening, 'Acis and Galatea' was to be heard,—given as the second part of a concert of the *Vocal Association*, the first having been miscellaneous.—The *Serenata* was marred by the unexpected absence of Mr. Sims Reeves, who was now indisposed. Mrs. Enderssohn was singing fairly well as *Galatea*.—Mr. Santley consummately well as *Polyphemus*, with a breadth of style, an amplitude of voice, and a relish for the humour of the part, not to be too much lauded. The growth of this young artist is remarkable. He is already among the very best singers of Handel's music before the public.

Of the concert of Mr. W. Cusins and M. Remenyi, held yesterday, we may speak next Saturday.

The incomparable 'Israel' was given last night at Exeter Hall. The public runs some danger of being compelled to enjoy two first-class Handel-pleasures in place of one;—for even choristers are now beginning really to know the entire work, and not the few favourite portions. Difficulty of execution may have held it back from its due place in favour, rather than reluctance to admit that any Oratorio should divide the throne of supremacy with 'The Messiah.'—The magnificence of the choruses of 'Israel' has never been so well brought out as by Signor Costa. Not only do the chords strike as though they were fired in platoon, but the words are delivered with a precision and frankness, which till Signor Costa's time was confined to our northern districts. The effect of the 1,600 voices under rehearsal yesterday week amounted to one of those new sensations of delight, which too rarely relieve the weariness of attendance on music.—It may here be announced that the first two parts of 'Handel Studies,' by Henry F. Chorley, about to appear immediately, are devoted to a biographical notice and 'Studies' of 'The Messiah,' the 'Te Deum,' Dettingen, and 'Israel.'

OLYMPIC.—A new piece was produced on Monday, entitled 'Retained for the Defence,' and founded on 'L'Avocat d'un Grec,' a *vaudeville* by MM. Labiche and Lefranc. The hero is a half-penny barber, named Pawkins (Mr. Robson), who has been tried and acquitted at the Central Criminal Court for stealing a watch,—but who is so stupid, that, though innocent, his counsel thinks him guilty, and attributes his escape exclusively to his own forensic skill. This, however, is not the general opinion. So delighted is a certain Mr. Motley de Windsor (Mr. G. Cooke) with the result that he offers his daughter, Agatha, to Mr. Whitewash (Mr. George Vining), the advocate employed, as the triumphant deliverer of innocence from the fangs of the law, and invites Pawkins to the party assembled on the occasion. Whitewash is indignant, and explains; when Mr. de Windsor suffers a change of feeling, and will have nothing to do with a man who can pride himself on perverting the truth; whereupon Whitewash would retract his statement. Pawkins maintains his stupidity throughout the piece, and is so bewildered with his position that his awkwardness abounds with salient points provocative of immense mirth. Mr. Robson adopts a capital make-up for the character, and revels in the fun of which he seems the unconscious occasion. The little drama was completely successful, and will maintain a permanent place on the boards.

MUSICAL AND DRAMATIC GOSSIP.—We understand that a private meeting of members of the musical profession has been called by the Society of Arts for Friday next, June 3rd, at four o'clock, to consider the subject of Pitch, and the effect of the recent French alteration on Musical Art. Dr. Whewell, Master of Trinity, will preside. Most of the eminent musical men now in London are expected to attend, and take part in the conference.

The reader will be contented, we apprehend, with talk, in place of formal reports of the Italian operas of the past week—beginning with the utterance of what to many will seem flat heresy—that without a competent *Don Juan* and *Leporello* appear, we could bear to dispense with 'Don Giovanni' for some seasons to come. Now with all respect for Signori Badiali

and Marini, at Drury Lane, we cannot think that they fulfil the conditions of the epithet.—Of the singing of Mdlle. Tietjens in Mozart's music we have already spoken. It is a fashion, however, to receive the opera with rapture in England, no matter how it is performed. On Thursday next we see it to be given at Covent Garden, with the Mario mistake repeated, and Madame Penco, as *Zerlina*.—Nothing new remains to be said of 'Lucrezia Borgia,' with its known caste at Covent Garden—the other change of the week.—On Tuesday next we observe Mdlle. Lotti is going to sing in 'Martha,' and Signor Graziani (who to our judgment was hardly worth going to law about, though his voice is peerless) will return to his old duties in his old theatre.

At the Wednesday meeting of the "Vocal Association," was circulated the prospectus of a "Handel College, for the orphans of musicians of all classes and countries resident in Great Britain," proposing to raise "money for the purpose by donations, subscriptions, concerts, and all legitimate means within the power of the promoters." It is added, that "a plot of ground (the lowest value of which, for building purposes, is estimated at 5,000*l.*) has been offered gratuitously, and Mr. Owen Jones, likewise gratuitously, has consented to act as honorary architect, to draw plans, and superintend the building." "The promoters," it is added, have solicited "the committee of the Vocal Association to superintend the business details of the proposed college." "A committee of noblemen and gentlemen is also in course of formation."

There is to be a Handel Festival held at Königsberg, but the date and the particulars are unknown to us.

Musical collectors will be glad to learn, that M. Naegeli, of Zurich, the well-known author and publisher of music, announces the sale of his library of manuscripts. This, it is specified, includes a number of unpublished compositions by Bach and his sons, Fioroni, Handel, Michael Haydn, Pachelbel the elder, Stölzel, and other great masters and composers of the eighteenth century.

The *Gazette Musicale* fixes the 15th of next month as the date of the production of M. Meyerbeer's new opera, in its Italian dress, in London. We fancy this wants confirmation. The annual rumour is abroad, that M. Carvalho is going to give up the direction of the *Théâtre Lyrique*,—a serious loss to the musical world, if true.

Signor Marchesi, who may be remembered as having made his *début* in professional life here as a concert-singer, after having been driven from Sicily by the troubles of '48, was lately appointed to the succession of Signor Merelli, the manager of the Italian Opera at Vienna—hardly, for the moment, we should conceive, an enviable position.—Report speaks of a Mdlle. Stockhausen, who inherits her mother's perfect voice, and who will at no very distant period be heard in public as a concert *soprano*.—Miss Whitty has returned from Italy to England.

The success of Mozart's 'Il Serraglio,' in its French dress, proves to have been greater than we had expected, if we are to believe the reports of competent witnesses—among others, the bitterness of M. Berlioz, who has been thrown into what old-fashioned folk would call "a temper" on the occasion. He is irate at the slightness of the overture—at the folly of much of the music—at a re-vision of the piece into three acts (it was written in two), and expressly contumelious, because Mozart's 'Marche Turque' has been scored by M. Gounod as an *entr'acte*, and we are assured, capitally scored. This is cruel on the part of a critic who has scored a Ragozy March in one of his own works—who has done Weber's 'Invitation' into orchestra,—who has played tricks with Gluck, and written recitatives for 'Der Freischütz.' Where will consistency niche itself?—Remember that Mozart himself, in adding accompaniments to 'Acis and Galatea,' did precisely the same thing, by scoring one of Handel's *Musettes* for a curtain-tune, which he found wanting to the second act. In writing of the concert of the patriarch of the

violin, M. Boucher, M. Berlioz declares that the player did not sound old, but that the *Concerto*, one by Viotti, did.

Madame Ristori is said by M. Janin (who has rarely written on any dramatic subject more eloquently than on the new tragedy in question) to have surpassed herself in her new part, *Cassandra*. The tragedy is by Signor Somma.

That which should have been done twenty years ago, if dramatic licenser's office there was to be, and Sense had sat at its board, we perceive has been done a day or two since—a prohibition of the performance of 'Jack Sheppard,' on an attempt made to revive that noxious piece of stage business at the Victoria Theatre.

MISCELLANEA

Elocution in the Church.—Can you give me a good reason why we laymen should be condemned to listen to the mode in which the Lessons are read in our churches and chapels, to the destruction of that simplicity which is the soul of all instruction, and especially of that which is religious? I allude to the prominent use of the *ed* as affixed to our preterites and participles, and which is all the more noticeable as it is utterly unknown to our conversational usage, to the judicial bench, the lecture-room, or the senate. I mention this variation from ordinary usage as the capital objection, for so far as it deviates from common practice, it is a disturbing element in the discipline, and *pro tanto* an extraneous demand upon our attention. Like bad dress, it invites attention for its own sake. The superiority of Scripture to other books is not limited to the matter, but extends also to the language. If the former is Godlike, so is the latter, and the fact cannot be emphasized too strongly. But this superiority of style is not made apparent either by a holy lisp or a mode of speaking abhorrent to the usages of a cultivated and civilized people, but lies deep in the texture and framework of the language itself. It shows a very low estimate of the grandeur of the language of the Sacred Books to suppose that it needs the paltry device in question to give it prominence and originality. The language is absolutely desecrated by the practice, as I shall presently show; but this is not all, or the most formidable objection. The *sense* is obscured by it, and made to find its way into the mind with a tardiness and perplexity fully commensurate to its use. What purpose is served by such readings as, "And his disciples asked him,"—"That the Scripture might be fulfilled,"—"And I punished them oft in my synagogue, and compelled them to blaspheme,"—"And they were all amazed and marvelled greatly?" The answer, I know, is, that these are parts of Scripture, and therefore ought not to be read as we read other books; but we have already seen that Scripture has other modes of demonstrating its superiority, and therefore does not need such artifices to impress us with the feeling that it is a divine book. But, in addition to this, I maintain that the two following pairs of expression are *not* equivalent for intellectual purposes, and cannot be made to become so, constituted as our conventional usages of speech now are:—asked and asked, fulfilled and fulfilled, amazed and amazed, compelled and compelled.—"I have been to call on Lord Cholmondeley," said a pedant one day to Foote, "but he was not at home."—"No," said Foote, "nor any of his pe-o-ple!" The application is plain enough. The English world says *people*, and that is no argument that we should not use the same pronunciation when reading the sacred volume, but the contrary. The object of such reading is to enlighten the mind, and there are materials in glorious abundance for that purpose already provided in the volume itself, if we are careful to look for them, without laying on it the violent hands here deprecated. To paint the lily, to add another hue unto the rainbow, is already pronounced ridiculous excess. I may add, and not less so to clothe a Grecian statue in a blouse and gaiters.

Yours, &c., E. S.

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